



5 *X. Spence's* A 94 11 V. c  
**G U I D E**  
TO  
**CLASSICAL LEARNING:**  
OR,  
**POLYMETIS ABRIDGED.**

CONTAINING,

- |   |   |
|---|---|
| I. By Way of INTRODUCTION, the Characters of the LATIN POETS and their WORKS. The Rise, Growth, and Fall of the POLITE ARTS among the ROMANS. The Usefulness of ANTIQUES towards explaining the CLASSICS. A true Idea of the ALLEGORIES of the ANTIQUENTS, and of their whole Scheme of MACHINERY, or | INTERPOSITION of the GODS; with Remarks on the Defects of our best Allegorists and Artists for Want of such an Idea.<br>II. AN INQUIRY concerning the AGREEMENT between the WORKS of the ROMAN POETS and the REMAINS of the ANTIQUENT ARTISTS, in order to illustrate them mutually from one another. |
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Being a WORK absolutely necessary, not only for the RIGHT UNDERSTANDING of the CLASSICS, but also for forming in YOUNG MINDS a TRUE TASTE for the BEAUTIES of POETRY, SCULPTURE, and PAINTING.

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The FOURTH EDITION.

Illustrated with Twenty-eight PRINTS from original ANTIQUES, and more particularly adapted to the Use of SCHOOLS AND ACADEMIES.

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By N. TINDAL, Translator of RAPIN.

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L O N D O N :

Printed for J. DODSLEY, in Pall-Mall.

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T H E  
P R E F A C E.

**M**R. SPENCE is the first who may be said to have joined the study of the ANTIQUES to that of CRITICISM<sup>\*</sup>. The result of this junction was his elaborate *Inquiry concerning the Agreement between the WORKS of the ROMAN POETS and the REMAINS of the antient ARTISTS*, in order to illustrate them from one another; and to that end he has collected no less than 3000 passages from the Latin poets and others, relating to the allegorical beings received as deities among the Romans.

The following sheets are a complete abridgement of this excellent treasure of classical learning; the nature of the work

\* This connexion, though spoken of in general both by antients and moderns, has not been handled, in particular, by any writer, except Mr. Addison, in his Treatise on medals, who made but a very small progress in it.



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being such, that by omitting the quotations, (which the young student may easily turn to,) and retaining only the references, all the rest may be reduced to a small pocket-volume.

As there has never been any thing of this kind published before, the abridger, (who then had but lately happened to light on Polymetis,) was surprised that no one should have thought of epitomizing a work so very capable of it, and of which a compendium could not but be extremely useful for schools and academies. For the descriptions and expressions in the Roman poets having never been so carefully compared with the noble remains of the old artists, there had not been any authentic representations of the figures, attributes, dress, attitudes, and other appearances of the Roman deities<sup>b</sup>. And how necessary

<sup>b</sup> The figures of the Roman deities and the representations of the moral beings have generally something to distinguish them. These marks are called *signa* in Latin, and *attributes* by our artists; such as Neptune's trident, the ivy-crown of Bacchus, the laurel one of Apollo. So Justice is distinguished by her equal balance, Honesty by a transparent vest, Modesty by a veil, &c. See p. xxvi.

towards

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towards the understanding of the classics an exact knowledge of these things is for a school-boy, evidently appears from the allusions to them in almost every line of the Latin poets. Neither had it ever been attempted to shew the real intent and design of the allegories of the antients, and the true nature of their machinery or interposition of the Gods; tho' without a right notion of these, it is impossible for the young student (or indeed any body else) ever to have a true sense of the beauties of the polite arts.

Now in this Abridgement the appearances of the Roman deities are accurately described, and the real intent of the allegories and machinery of the antients is clearly set forth; and therefore in these respects it is undoubtedly preferable to any school-book of the kind hitherto published. For,

What an advantage must it be for the youths at school to set out with a right notion of these things? how instructive to have a true idea of that simplicity, plainness, and propriety of the antient allegories, by which they are characterized, and

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to be acquainted with the true nature of the machinery of the antients, that it was built upon the universal belief in those days that man could do nothing of himself, but was actuated in every thing by the direction of some god or other, and that, in consequence of this single principle, a proper deity might be introduced to help on any fact in which he was supposed to be particularly concerned.

When thus taught, the young student will see not only our artists but our poets, for want of a true idea of the antient allegories and machinery, grossly defective in their allegorical representations; he will see them guilty of multiplicity, impropriety, and obscurity, and often representing persons and things with something inconsistent with their nature; he will see the great Rubens himself, so famous for allegories, painting HOPE with her anchor on her shoulder; a LADY with a ship on her head; JUSTICE grasping a bundle of flames, with her scales in the same hand<sup>c</sup>.—He will see even the divine Raphael representing A-

<sup>c</sup> See the author's remarks on the cieling at Whitehall and the Luxemburg gallery in the appendix.



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pollo, in his famous Parnassus, playing on a modern fiddle. — He will see, in Spenser's Fairy Queen, (the work of our best allegorist,) many instances of his mixing Heathenism and Christianity together; of his misrepresenting the antient allegories, and of his own being too complicated or over-done, and stretched to an extravagant degree. — He will see Dryden, one of our best translators, without any authority, misrepresenting, in his translation of Virgil, the persons, attributes, dress, and actions of the allegorical beings; as Peace with wings — Proteus with grey hair — Cybele drawn by tygers, instead of her lions. — He will see him fall into the most vulgar notions of the antient machinery, from his being unacquainted with the real design of it, and the principle on which it was founded.

If then our best artists, allegorists, and translators, are so defective in their allegorical subjects, for want of a clear idea of the antient allegories and machinery, how necessary is it that our youths at school should be made acquainted, as early as possible, with a right notion of these things!

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things! by which means a solid foundation would be laid in their young minds for understanding the classics; for acquiring a true taste for the beauties of poetry, painting, and sculpture; and for enabling them to judge of the excellencies and defects of our allegorists, translators, and artists.

For these purposes this abridgement is offered to all those who are concerned in the education of youth: being the first and only attempt (as hath been observed) towards giving a true idea of the allegories and machinery of the antients, and an accurate and authentic description of the figures, attributes, and other appearances of the allegorical and moral beings received as deities among the Romans.

In the course of this Inquiry an account is given of a great number of the most noted pictures, statues, gems, and medals, at Rome, Florence, &c. and not a few good subjects are recommended to our modern artists and painters from the descriptions in the old poets. There are also occasional hints at some of the resemblances between the religion professed of old at Rome, and that which is practised there now, with a  
general

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general notion of the pagan religion as professed by the heathen world, and other curious particulars.

As the two former editions were designed for all persons in general, and as this edition is adapted, in particular, for the use of schools, it was thought proper to make the following alterations.

1. Such passages in the introduction as were deemed not to relate so immediately to school-education, are omitted or contracted.

2. The Inquiry itself is enlarged and illustrated with 28 prints, taken from original antiques.

3. Several passages from the classics referred to in the notes are inserted in the appendix, by way of specimen, for the school-boy to follow.

4. The judicious remarks on the defects of our modern artists, allegorists, and translators, are thrown into the appendix, as they are fitter to be read after the perusal of the Inquiry than before. These remarks are of great use towards forming a right judgement of the allegorical representations



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tations of our artists and poets; and will be very serviceable to the young students in many respects, particularly the remarks on Dryden's translation of Virgil, if the scholar compares the passages referred to with the original.

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E R R A T U M.

P. ix. l. 18. *for received read weaved*

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## LIST OF THE ANTIQUES.

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# P O L Y M E T I S

A B R I D G E D:

O R

An INQUIRY concerning the  
Agreement between the WORKS  
of the ROMAN POETS, and the  
REMAINS of the ANTIENT  
ARTISTS.

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T H E

## I N T R O D U C T I O N.

**T**HE principal design of the author  
in this INQUIRY was, to compare  
the descriptions and expressions in  
the Latin poets any way relating to  
the Roman deities, with the allegorical repre-  
sentations of the same by the painters and sculp-  
tors, in their pictures, statues, medals and gems,

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in

in order to illustrate them mutually from one another. <sup>a</sup>

As the author has confined himself to the Roman poets only; and as there is a great deal of difference in the authority of a poet near the second Punic war and one of the Augustan age, he has prefixed to his Inquiry, in order to settle the credit which ought to be given to each poet, an account of the rise, growth and decline of poetry, painting and sculpture among the Romans, wherein he gives the characters of the Latin poets and their works, from Ennius down to Juvenal.

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## S E C T. I.

### The GROWTH and DECLINE of POETRY among the R O M A N S.

**T**HERE are three ages of the Latin poetry. The first age may be dated, as it was by the Romans themselves, from the time of

<sup>a</sup> The author took the pains to read over all the Roman poets, from the fragments of Livius Andronicus, to the satires of Juvenal; and to mark down the most striking passages relating to the allegorical beings received as deities among the Romans. He also increased his stock of quotations from several prose-writers, from Varro down to Macrobius.

LIVIVS.

## LIVIVS ANDRONICUS.

LIVIVS was the first Latin poet of whom there are any remains.

The first kind of poetry that met with any success among the Romans, was that for the stage. They were very religious, and stage-plays in those days made no inconsiderable part in their public devotions. Livius's first play (and it was the first written play that ever appeared at Rome, whence Horace perhaps calls him *scriptor*, l. ii. ep. i. v. 61.) was acted in the 514th year from the building of the city; so long was it before poetry had made any progress among the Romans. Livius is noted for the first, rather than for a good poet, and was the only one for the stage till Nævius arose.

## NÆVIUS. ENNIUS.

NÆVIUS, besides his plays, ventured upon a historical poem on the first Carthaginian war, in which he is said to have served.

ENNIUS followed his steps in this as well as in the dramatic way. He celebrated the victories of Scipio Africanus (Hor. l. iv. od. 8.) and composed the annals of Rome in heroic verse, and died at the 12th book in his 67th year.



These three were actors as well as poets, and seem rather to have wrote whatever was wanted for the stage, than to have consulted their own genius.

After the second Punic war and the conquests in Greece, the Roman dramatic poets began to act with more judgment. They had the benefit of the excellent Greek patterns, and formed themselves on those models. Hor. l. ii. ep. 1. v. 163.

### PLAUTUS. CÆCILIUS.

PLAUTUS was the first that consulted his own genius, and confined himself to comedy, for which he was fitted by nature. Indeed his comedy is of a ruder kind, his jests are often rough, and his wit coarse; but there is a strength and spirit in him that makes him read with pleasure.

CÆCILIUS followed his example in consulting his own genius, but improved their comedy so much beyond him, that Cicero (Brut. c. 74.) counts him the best perhaps of all their comic writers. But this was not for his language, but for the dignity of his characters, or the strength of his sentiments.

### TERENCE. AFRANIUS.

TERENCE first appeared when Cæcilius was in high reputation. It is seen by his plays to what exactness and elegance the Roman comedy was arrived

arrived in his time. There is a beautiful simplicity throughout all his works : his speakers say just what they should say, and no more. The story is always going on, and goes on just as it ought. The Roman language in his hands seems to be almost a hundred years forwarder than the times he lived in. His most usual method, it seems, was to take his plans and characters from the Greek comic poets, especially from Menander.

AFRANIUS was regarded even in the Augustan age as the most exact imitator of Menander. He owns he had no restraint in copying him or any other Greek comic poet, wherever they set him a good example. His stories and persons were Roman, as Terence's were Grecian. This was deemed so material a point that it made two different sorts of comedy. Those on a Greek story (wherein Terence excelled) were called *palliatæ*; and those on a Roman, *togatæ*; wherein Afranius was unrivalled, and therefore the loss of his works is greatly to be lamented.

#### PACUVIUS. ACCIUS.

PACUVIUS, a cotemporary of Terence, and Accius of Afranius, about the same time, carried tragedy as far towards perfection as it ever arrived in Roman hands. It is remarkable in Pacuvius that he was almost as eminent for painting as for poetry. Plin. l. 35. c. 4.

Accius began to publish when Pacuvius was leaving off. His language was not so fine, nor his verses so well turned, as his predecessor's.

### LUCILIUS.

For more than a hundred years, the stage was almost the sole province of the Roman poets, but afterwards satire, a new species of poetry, sprung up, the produce of the old comedy. Ennius and others had attempted it; but it was so altered and improved by LUCILIUS, by the lights he borrowed from the old Athenian comedy, that he was called the inventor of it. Hor. l. i. sat. 4. v. 7.

### LUCRETIVS.

LUCRETIVS not long after joined poetry to philosophy: where his subject gives him leave, he discovers a great deal of spirit, and in all his digressions he appears to have been of a more poetical turn than Virgil himself; which is partly owned in the fine compliment Virgil pays him in his Georgics, Geo. ii. v. 492. His subject often forces him to go on heavily for an hundred lines together: but wherever he breaks out, he breaks out like lightning from a cloud, all at once, with force and brightness.

### CATULLUS.



## C A T U L L U S.

CATULLUS and Lucretius wrote when letters in general began to flourish at Rome much more than ever they had done. Catullus began to shew the Romans the excellence of the Greek Lyric poets. He was admired in all the different ways of writing he attempted. \* His odes perhaps are the least valuable parts of his works. The satirical strokes in his epigrams are very severe, and his descriptions in his idylliums very picturesque. He paints strongly, but with more force than elegance.

Of these the first age of the Roman poetry may be said to consist; an age more remarkable for strength than for refinement in writing. All that remains of this period are the twenty plays of Plautus and the six of Terence, the philosophical poem of Lucretius, and the poems of Catullus. Of all the rest there is nothing left but such passages as are quoted by the antient writers, and particularly by Cicero, in whose time it was the fashion to cry up the old poets. Horace, in his epistle to Augustus, combated this high notion of the antients as a vulgar error, and his character of them seems a little too severe.

The second, or flourishing age of the Roman poetry, begins with the reign of Augustus, who encouraged the improvement of all the polite arts and elegances of life. He had a minister too,

Mæcenas, who admitted the best poets into a very great share of friendship and intimacy with him. In the head of this list stands

## V I R G I L.

VIRGIL soon grew the most applauded writer for genteel pastorals<sup>b</sup>; then published the most beautiful and correct poem on agriculture that ever was penned in the Roman language; and last of all, he undertook the *Æneid*, a poem that has been highly applauded in all ages, from its first appearance to this day; and though left unfinished, has been reckoned as much superior to all other epic poems among the Romans, as Homer's is among the Greeks. It preserves to us more of the religion of the Romans than all the other Latin poets, except Ovid; and gives us the forms and appearances of their deities as strongly, as if we had so many pictures of them drawn by the best hands, in the Augustan age.<sup>c</sup>

The

<sup>b</sup> All pastoral writers may be divided into two classes, the rural and the rustic; or, if you will, the genteel and the homely. See Hor. l. i. sat. 10. v. 45. where *molle* seems to be meant of the sweetness of Virgil's versification in his pastorals, as *facetus* denotes the genteelness.

<sup>c</sup> There are two celebrated old manuscript Virgils in the Vatican library at Rome, with paintings in them, relating to some of the most remarkable passages. The more antient of the two is generally thought to be of Constantine's time, by the learned in the ages of manuscripts; but as the pictures are evidently of  
too

The strength of his imagination, as to this particular, has been commended by some of the antients themselves, though in general that is not his character, so much as exactness. He was certainly the most correct poet even of his time, and it is as certain that there is but little of invention (much less than perhaps is imagined) in his *Æneid*. Almost all the little facts in it are built on history; and even as to particular lines, no one perhaps ever borrowed more from the former poets, inserting often whole verses from Ennius and others. He minded not the obsolescence of their style, for he was particularly fond of their old language, and, doubtless, inserted more antiquated words than can now be discovered. Judgment is his distinguishing character; whatever he borrowed he had the skill to make his own, by so artfully receiving it into his work, that it looks all of a piece.<sup>d</sup>

### H O R A C E.

HORACE was first recommended to Mæcenas by Virgil. No man was fitter for a court where wit was so particularly encouraged, than Horace, who had himself a great deal, and was well acquainted

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too good a manner for that age, they are supposed, by the best judges, to have been copied from some others of the most flourishing ages. Our author, therefore, has not scrupled to make use of these pictures in the course of his work.

<sup>d</sup> Our author has largely proved that the *Æneid* is a political poem in support of the new monarchical government under Augustus. See Polym. p. 18.



quainted with mankind. He has been generally most celebrated for his Lyric poems, in which he far excelled all the Roman poets, and rivalled the Greek, which seems to be the height of his ambition. He is also famous for refining satire, and bringing it from the coarseness and harshness of Lucilius, to that genteel easy manner which perhaps none but he in all ages since has ever possessed. As the antients say nothing of his epistles, possibly they passed under the same name, perhaps that of *sermones*. They are generally written in a style approaching to that of conversation, and are so much alike, that several of the satires might as well be called epistles, as several of his epistles have the spirit of satire in them. In these epistles and satires it is that he shews his excellent talent for criticism, especially in his long epistle to Augustus, and in that to Piso, commonly called his Art of Poetry. They abound in strokes, which shew his great knowledge of mankind, and in that pleasing way of teaching philosophy, of laughing away vice, of insinuating virtue. They may serve, as much as almost any writings, to make men wiser and better. He was in general an honest man himself, without one ill-natured vice about him.

#### TIBULLUS. PROPERTIUS.

In the same court flourished TIBULLUS, who is kindly mentioned by Horace, l. i. od. 33. l. i. ep. 4. He was deemed by their best judges, and  
 " is,

is, the most exact and beautiful writer of love-  
verses and elegies among the Romans. His  
compliment on Messala (the only poem he wrote  
of elegiac verse) plainly shews, he was neither  
designed for heroics nor panegyrics. Elegance is  
his distinguishing character, and if his subject will  
never let him be sublime, his judgment keeps him  
from being faulty.

His rival and cotemporary PROPERTIUS (who,  
even in their better ages of judging, was, it seems,  
preferred before him) followed too many different  
models. Hence it appears that it was the custom  
of the Romans to set some Greek pattern or other  
before them. Had Propertius fixed upon any  
one, he might perhaps have succeeded better.

## OVID.

The next of the elegiac writers is OVID. He  
is more loose and incorrect than either of the  
other two. As Propertius followed too many mas-  
ters, Ovid endeavoured to shine in too many  
kinds of writing at the same time. Besides, he  
had a redundant genius, which he almost always  
chose rather to indulge than restrain. He excels  
most in his Fasti; then in his Love-elegies; next  
in his Epistles, and lastly in his Metamorphosis. As  
for the verses after his banishment, he has quite  
lost his spirit in them. Nor does his genius ever shine  
out after that fatal stroke, though we may dis-  
cover some difference in his manner, after it came

to sit a little lighter upon him. His love of being witty had forsaken him, though it grew upon him when least becoming, in his old age ; for his *Metamorphosis* (which was the last poem he wrote at Rome) has more instances of false wit than perhaps all his former writings put together. His transitions from one story to another, for which he is so much cried up, are by Quintillian rather excused than commended : we have a considerable loss in the latter half of his *Fasti*, and in his *Medea*, which is much applauded.

#### P H Æ D R U S.

Though PHÆDRUS did not appear till the reign of Tiberius, he deserves to be reckoned among those of the Augustan age. He professedly follows Æsop in his fables, and declares that he keeps in his manner, even where the subject is of his own invention. By this it appears that Æsop's way of telling stories was short and plain ; for Phædrus's distinguishing beauty is conciseness and simplicity.

#### M A N I L I U S,

There are so many passages in MANILIUS which relate to his own times, and which all have a regard to the Augustan age, that he is at present reckoned of that age, though no one antient writer speaks of any such poet about those times. The strongest argument in his favour is, that his treatise of astronomy agrees exactly in many particulars



particulars with the antient celestial globe in the Farnese palace at Rome<sup>e</sup>.

There is nothing remains to us of this flourishing age of poetry beside what has been mentioned, except the garden poem of Columella, the little hunting-piece of Grattius, and perhaps an elegy or two of Gallus. These are but small remains of an age wherein poetry was so well cultivated and followed by very great numbers : as for the others, we only hear of their names in Ovid, Virgil, and Horace.

The third age, or the decline of the Roman poetry, may be dated from the latter part of Augustus's reign. It certainly fell very much under Tiberius, and was wholly changed under Caligula. Instead of the sensible, chaste, and manly way of writing in the former age, there now rose up an affectation of shining in every thing they said; and their poetry was quite lost in high flights and obscurity.

<sup>e</sup> This globe was found in the ruins of antient Rome, and is now in the Farnese palace. It is supported on the shoulders of an Atlas. The antiquity of it appears from hence, that Aries, or the Ram, is placed in its proper sign near the equinox, whereas in the modern globes it is removed into the sign of Taurus more than 30 degrees from the equinoctial point; consequently it is at least 2000 years old. By this a clear idea of the recession of the equinox is plainly exhibited to the view, one degree in 72 years, according to Sir Isaac Newton.

LUCAN.

## LUCAN. PERSIUS.

LUCAN and PERSIUS, in Nero's reign, may serve for examples, one of the swelling, and the other of the obscure style, then in vogue. Lucan in general runs too much into bombast; in his calm hours he is very wise, but he is often in his rants, and never more so than when he is in battles and storms. Instances of this, are Cæsar's crossing the seas in a small vessel, l. 5. the battle of Pharsalia, l. 7. and the sea-fight off Marseilles, l. 3. What he has been always, and ever will be, admired for, are his many philosophical passages, and his generous sentiments, particularly on the love of liberty and contempt of death. Indeed, his sentences are more solid than could be expected from so young an author (being but twenty-six years old when put to death by Nero) had he wanted such an uncle as Seneca, and such a master as Cornutus.

PERSIUS was a school-fellow with Lucan, under Cornutus, and, like him, bred more a philosopher than a poet. He has the character of a good man, but scarce deserves the name of a good writer, but in the moral sense of the word: for his writings are virtuous, but not very poetical. His great fault is obscurity, which by some is excused or palliated from the danger of the times he lived in. This may hold as to some passages, where he speaks of the emperor or the state;

state ; but he seems in the general course of his satires to be naturally fond of obscurity.

Such was the Roman poetry under Nero. His three successors had short tumultuous reigns. But from Vespasian to the Antonines poetry revived once more among the Romans ; not that there were very good poets even now, but they were better at least than they had been under Nero. This period produced three epic poets.

### SILIUS. STATIUS. FLACCUS.

SILIUS, as if frightened at Lucan's high flights, scarce ever attempts to soar throughout his whole poem on the second Punic war. It is plain however, though low, and if he has but little poetical fire, he is free from the affectation, bombast, and obscurity of his immediate predecessors.

STATIUS had more spirit, with less prudence : for his *Thebaid* is ill-conducted and hardly well written. His *Achilleid*, by the little we have of it, would probably have been a better poem, had he lived to finish it. His description of Achilles's behaviour at the feast, made by Lycomedes for the Grecian ambassadors, and some other parts of it, read more pleasingly than any part of the *Thebaid*, *Achil.* ii. 67—131. As he did not finish the *Achilleid*, he may deserve more reputation as a miscellaneous, than as an epic, writer ; for the odes and other verses in his *Sylvæ* are not so faulty as his *Thebaid*. The chief faults in  
his



his *Sylvæ* proceeded from incorrectness and haste, and in his *Thebaid*, from over-correctness. He shews his bad judgment in preferring Lucan even to Homer and Virgil..

VALERIUS FLACCUS wrote a little before Statius. He died young, having finished but seven books of his *Argonautics* and part of the eighth, in which the Argonauts are left on the sea returning homewards. He is, by the critical editors of his works, placed next Virgil, and with good reason: for he seems to have more fire than Silius, and to be more correct than Statius. He imitates Virgil's language much better than either, and his plan or story is less confused than the *Thebaid*..

As to the dramatic writers of this time, we have only ten tragedies, under the name of SENECA, though they are probably the work of different hands. They have been attributed to authors as far distant as the reigns of Augustus and Trajan. But without injury to any of them, they may be supposed to have been all written in the third age, under the decline of the Roman poetry..

#### M A R T I A L.

MARTIAL lived under Domitian and Nerva, who deals only in epigrams, the lowest kind of poetry. If a friend died, he made an epitaph:  
if,

if a statue was erected, he was applied to for an inscription. These were the common offices of his muse. If he struck a fault, he marked it down in a few lines; and if he had a mind to please a friend or a patron, his style was turned to panegyric; and these were his highest employments. However, he was a good writer in his way, and wrote with dignity on higher occasions.

### J U V E N A L.

JUVENAL comes after all that have been mentioned, and writes with a greater spirit of poetry than any of them. He has scarce any thing of Horace's genteelness, yet is not without humour. He is the most severe of all the satirists, and indeed he flashes too much like an angry executioner: but the depravity of the times, and the vices then in fashion, may often excuse his rage. However his satires have a great deal of spirit in them, and shew a strong hatred of vice, with some very fine and high sentiments of virtue. They are indeed so animated, that no poem of that age can be read with near so much pleasure as his satires.

JUVENAL may be well called the last of the Roman poets. After his time poetry continued declining more and more, to the time of Constantine, when all the arts were so far lost, that the Romans then had scarce any thing to distinguish them from the Barbarians.

There

There are therefore but three ages of the Roman poetry that can carry any weight in the following inquiry. The first age, from the Punic war to Augustus, is more remarkable for strength than beauty in writing. The second, or Augustan age, is famous both for beauty and strength. And the third, from Nero to the death of Adrian, endeavoured after beauty more than strength, and ran into affectation. In a word, their poetry in its youth was strong and nervous, in its middle age, manly and polite, in its latter days, it grew tawdry and feeble.

What has been said is equally applicable, not only to the Grecian, but to the poetry of all the modern nations. In each, the beginnings of their poetry have been rude, but strong : in their best ages, they have had the truest taste of simplicity ; not so rude and naked, but modestly adorned, and well dressed ; and when they came to fall, they have always run into affectation, by endeavouring to make an appearance above their strength : such has been the course of poetry in Italy, France, and England. The case upon examination will be found much the same with regard to the other polite arts, painting and sculpture.

S E C T.



## S E C T. II.

The GROWTH and DECLINE of the POLITE  
ARTS among the ROMANS.

**I**T was not till the second Punic war, that the Romans acquired a taste for the arts and elegancies of life. For though in the first Punic war they had conquered Sicily, and taken several cities in the eastern part of Italy, which were inhabited by Grecian colonies, and adorned with excellent pictures and statues, they had hitherto looked upon them with so careless an eye that they were not touched with their beauty. This insensibility remained till after the second Punic war had some time been entered into, as appears from the behaviour of Fabius Maximus when he had taken Tarentum. He ordered the money and plate to be sent to Rome, but the pictures and statues, with which that city abounded, he left behind as things of no value.

Marcellus had indeed a year or two before acted very differently at the taking of Syracuse; for he sent all the pictures and statues to Rome, in order (as he had used to declare) to introduce a taste for the fine arts among his countrymen.

This difference in these two great generals occasioned two parties in Rome. But Marcellus's party prevailed; and from this point of time may  
be

be dated the introduction of arts into Rome, Liv. l. 25. c. 40. The taste for them increased very fast among the Romans; and their generals, in their several conquests, seemed to strive who should bring away the most pictures, to set off their triumphs, and adorn the city. The elder Scipio from Spain and Africa, Flaminius from Greece, and especially Æmilius from Macedonia, brought in very great numbers of sculptured vases and statues. Scipio the younger not many years after destroyed Carthage, and transferred to Rome the chief ornaments of that city. The same year Mummius sacked Corinth, one of the principal reservoirs of the finest works of art, and carried off such quantities, that he alone is said to have filled Rome with pictures and statues. Sylla, besides many others, made vast additions to them, by his taking of Athens, and by his conquests in Asia. Scaurus brought to Rome all the pictures of Sicyon, one of the most eminent schools of Greece for painting.

These acquisitions were carried on by the governors of the conquered provinces, whose rapaciousness is set in a strong light by Juvenal, sat. 8. v. 87. The Ædiles, when they exhibited their games, adorned their theatres with statues and pictures brought or borrowed all over Greece.

From these public methods of drawing the works of the antient artists into Italy, it grew to be a part of private luxury, to adorn their  
houses

houses and gardens with the pictures and statues that could be procured out of Greece and Asia. Julius Cæsar was a great collector, and as fond of gems as Augustus was of Corinthian vases.

This may be called the first age of the flourishing of the polite arts, or rather the age in which they were introduced; for in general there was rather a love than any great taste for their beauties. The encouragement given by Augustus to all the arts afforded leisure to complete the fine works collected in the age before, and to perfect the taste of the elegancies of life: so that under Augustus may be reckoned the second, and most perfect age of sculpture and painting, as well as of poetry.

The arts, on the death of Augustus, suffered a great change; but not so great as eloquence and poetry. Their growth was checked by the four reign of Tiberius; and the vanity and tyranny of the following times gave the finishing stroke to all the polite arts, especially to painting. The series of good emperors after Domitian gave some life to the arts; but after the Antonines they declined very fast; and by the time of the thirty tyrants were so fallen as never to rise again, under any future emperor.

Thus it appears that the Roman poetry and the other arts, in the first age, gradually grew up together, that in the second, or Augustan age, they



they were at the highest perfection : that in the third, from Tiberius to Galienus, they both declined, then revived a little, and at last sunk entirely together.

In comparing therefore the descriptions of the poets with the works of art, all the poets after the Antonines are omitted, and the inquiry is confined to the three great ages.

The poets of the first age, and especially towards the beginning, were but little acquainted with the arts ; and consequently are but of little authority. Ennius has the most picturesque strokes of any of them : but he was a great imitator of foreign poets, and his descriptions probably are more taken from his reading than from any great taste or knowledge in the things themselves. Besides, the appearances, dress and attributes of the imaginary beings were not so well settled among the Romans in his time as they came to be afterwards. Passages therefore from him and his contemporaries should be very sparingly used, and rather to illustrate what is confirmed by greater authorities, than to build any novelty on theirs ; for they sometimes differ considerably from the Augustan writers, who are on all accounts to be most depended upon, and especially Virgil. His *Æneid* must be the standard in this sort of inquiries. His taste and judgment and exactness give him the pre-eminence over all the poets of the age he lived in. Ovid's  
authority

authority is but of a mixed kind ; the luxuriance of his fancy, and the incorrectness of his way of writing, make what he says more doubtful and uncertain. The poets of the third age have a middle kind of authority ; greater than the writers of the first age, but less than the Augustan, as much better acquainted with the works of art than the former, and much less exact than the latter. Silius, perhaps, may be allowed the greatest authority of any of his age, for his carefulness and particular love of the arts, as Lucan's heat and Statius's inexactness may render them less fit to be depended upon than some others who wrote in the decline of poetry, and of the arts at Rome.

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### S E C T. III.

The use of these INQUIRIES in general, and of THIS in particular.

THE usefulness of antiques towards explaining the classics appears from the reason of the thing. The works of the old artists and poets must naturally throw mutual light on each other. As they were both conversant in the same sort of knowledge, fell much into the same way of thinking, and were often employed on the very same subjects, they must of course be the best explainers of one another.

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The difficulties which occur in reading the classics arise either from our not knowing in what sense such a word was formerly used : or else from our ignorance of some custom, opinion, or thing, that was then familiarly known. In the first case, therefore, a commentator should endeavour to determine the meaning of the word in question, by consulting how it is used by the same author in other places, where the meaning of it may be more evident ; or by any other of the same country, and (as near as may be) of the same time. In the second case, the thing, custom, or opinion hinted at, should be subjoined in as few words as is consistent with clearness. To this antiques, if well applied, might be of very great service : for the figures of the things themselves speak to the eyes, and are less equivocal, and more expressive than the clearest language can be<sup>f</sup>.

As to the explaining of the antiques in their turn from the classics, though the assistance in this case is not so great as in the former, yet it is the

<sup>f</sup> Our author observes here, that we have very great treasures of all sorts for this purpose, stored up by Agostini, Bartoli, Maffei, Grævius, and Montfaucon, but that they have hitherto been like treasures hidden under ground. The applying of them to their proper uses is the thing that stamps a value on them, and makes them more current among us.

Agreeably to our author's observation, Mr. Sandby has lately published elegant editions of Virgil, Horace, Terence, and Juvenal, embellished with prints of such antiques, as serve to illustrate and explain the passages they refer to.



best and almost only assistance we can have ; for how should we at all understand the greater part of the remains of the antient artists, if it were not for what we are told by the antient authors ? This would hold very often as to single figures, but it is much stronger as to groupes and historical or fabulous pieces, whether in paintings, in marble, or in gems. In that fine groupe, for instance, now in the Belvedere, (which has been called the noblest work of art in the world) we should be struck with the beauty of the design, and the expression of pain in the father ; of dread in one of the sons, and the languishment in the other ; but we should not know it to be Laocoon without the help of what Virgil and one or two more of the Latin poets have said on that subject. A thousand instances might be given of the same nature, but the case is too clear to need any more.

What has been said of the mutual use of the remains of the old artists and the classic writers, towards explaining one another, is meant in general, and on any subject, whether relating to their religion, their history, their arts, or manners of living ; in short, to every thing known or practised among them ; and so would include all their authors too, indifferently, whether in prose or in verse. The present inquiry is not so extensive ; for it is confined only to such things as relate to the allegorical beings received among  
C the

the Romans; a large subject indeed in itself, and perhaps one half of the whole. Let us proceed therefore to consider what particular uses might be made of this part, considered separately and by itself.

The allegories of the antients, where they are well settled and known, might be of very great service to our modern artists and poets in general. The reason of this is founded on the clearness and simplicity usually to be met with in the antient allegories, and the confusion and darkness but too common in the modern.

The allegorical representations of the antients express what they mean directly and easily, and often by a single circumstance. Thus, for instance, the moral beings are represented —— Prudence (who is to guide) is marked out by a rule in her hand.—Justice, (who is to weigh things) by her equal balance.—Temperance, (who is to restrain) by a bridle.—Fortitude (who is to act) by a sword. These and the like marks are settled and obvious: they point out the character of the person they belong to in a more easy and strong manner, than a multiplicity of marks for each could ever have done.

As propriety and simplicity are the distinguishing character of the antient artists, so multiplicity and impropriety may almost be deemed the distinguishing character of the modern, in their  
5
allegorical

allegorical figures, which are frequently so obscure and far-fetched, that it can hardly be known what they mean, and by their manifold marks are often mere complicated riddles. Surprising instances of this might be given; but the more absurd and the more ridiculous they are, the stronger it will appear of how much use it would be to the artists, now to study and follow the antients in this particular more than they have hitherto done. It is observable, that upon the revival of painting and statuary, the greatest improvements were made by persons who the most strictly imitated the remains of the antient artists: thus Raphael and Michael Angelo, for example, advanced painting and sculpture more by that means in twenty years than all the artists in Italy together had done in two hundred years before them.

The study of antiques is no less necessary for our poets, in order to form their ideas as to the allegorical beings, they may have occasion to introduce in their poems. Indeed allegory is on a worse footing with our poets than it is with our artists. For our poets seem as yet to have formed no settled scheme at all for their allegories, and therefore take up with the broken ideas that occur to their minds from what they have read in the antients, or else from some irregular phantoms of their own, just as chance or fancy leads them. Hence is that jumble of



Christianity and heathenism, which makes us see sometimes a pagan deity in one line, and an angel in the next; a fault from which the great Milton himself is not always free.

When an allegory is going to be introduced, these three things should be observed. First, it should be considered whether the thing is fit to be represented as a person or not. Secondly, if it is to be represented as a human personage, it should not be represented with any thing inconsistent with the human form or nature. Thirdly, when it is represented as a man, it should not be made to perform any action which no man in his senses would do.

How much our allegorical poets have erred against these three maxims will plainly appear to any one who peruses Spenser's *Fairy Queen*, the most celebrated work of our very best allegorist, Though his invention is one of the richest and most beautiful that perhaps ever was, yet his allegories are not always well invented; or when they are, they are not well marked out, and are sometimes even lame. Hence it may be reasonably concluded, from the fault of so great a man, that it would be extremely useful for our poets in general to follow the plan of allegory as settled by the antients, till a better is established. At least it is absolutely necessary to our translators to be thoroughly acquainted with the antient allegories. And yet, it is to be feared, our translators

tors have been almost as incurious and unknowing as our original writers. For instance, Dryden in his famous translation of Virgil, in some of the allegorical persons in the original, misrepresents their attributes and dress, and in others their actions and attitudes. The best of our poets have been apt sometimes to mix the natural and allegorical ways of speaking together. This is very blameable in any poet, but is inexcusable in a translator, who has no right to represent his author confused where he is clear: yet Dryden has (as well as others) taken this liberty.

But the chief cause of the defects and mistakes, both in our authors and translators, is, the want of a true idea of the real intent of the allegories used by the antients, and of a right notion of their scheme of machinery in general. The opinion of the old poets seems to have been, that every thing in the moral, as well as the natural world, was carried on by the direction of the Supreme Being<sup>g</sup>. This universal principle of action they considered as divided into so many several personages as they had occasion for

<sup>g</sup> Virgil, in the beginning of his *Æneid*, says every thing that happened to his hero was *vi superum*; and Homer says the quarrel between Achilles and Agamemnon (and all its direful consequences) was by the will of Jove. Cicero, when he says, "Reason obliges us to own that every thing is done by fate," means just the same by that word as Homer does by *Διὸς βουλή*, and Virgil by his *Vi superum*: *Fatum est quod dii fantur, vel quod Jupiter fatur*. *De Div. i. 55.*

causes. Hence every part of the creation was, by them, filled with deities, and no action was performed without the help of some god ; for so they called every power superior to man. These deities are, by the best of the antient poets, and the greatest patterns for writing that ever were, perpetually introduced<sup>h</sup>. Homer hardly does any thing without them ; and as for Virgil, he has employed machinery (or supernatural causes) so much, that almost the whole course of his *Æneid* is carried on by the intervention of the gods, as will appear by a transient view of the first book. If *Æneas* meets with a storm, it is *Æolus* who raises it at *Juno's* request—If the sea grows calm again, it is by *Neptune's* command—If *Æneas* lands in Africa, and is to be kindly received at Carthage, it is *Mercury* who is sent by *Jupiter* to soften the minds of the people and their queen towards him — If he escapes all danger in passing through an inhospitable country, it is *Venus* who protects him, by shrouding him in a cloud—If *Dido* falls in love with him, though she is not old, and he very handsome, yet must *Cupid*, in disguise, lie on her breast, and infuse the soft passion—In this

<sup>h</sup> Horace, indeed, speaks (in his *Art of Poetry*, v. 155—192) against a too free introduction of the gods ; but he means on the stage ; for in epic poems they were introduced perpetually, and without reserve, by the very best of the antient poets. *Petronius* (c. 48.) tells us, that a good epic poet should carry on the whole action of his poem by the help of what we call the machinery. This principle seems to be much the same as our vulgar notion of a particular providence.



manner the whole story is full of machinery, or carried on by the interposition of the gods.

Our modern poets seem not to have had any right notion of the antient scheme of machinery, till the middle of the last century ; and, even now, very imperfect ideas. As they had not the same general plan, nor the same doctrines to go upon, they committed several errors about it, both in their own practice, and in their sentiments of the antients, which continue, in a great degree, to this day. The chief of these errors were, first, that machinery was used by the poets only for ornament, or to make a poem look more strange and surprizing : secondly, that the poets were too apt to introduce machinery (or supernatural causes) where they could not naturally account for events ; whereas, in the works of the antients, nature and machinery generally go hand in hand, and serve chiefly to manifest each other. Thus, in the storm above-mentioned, imaginary beings are introduced ; but they are only such as are proper for the part assigned them, and appear only to carry on the true order of natural effects. The god of the winds, at the request of the goddess of the air, lets loose his turbulent subjects, and the sea is instantly in a tumult. The god of the sea appears to make it calm again. There seems to be no other difference in this, and the natural account of the thing, than if one should say, that all the parts of mat-

ter tend towards each other ; and another should say, that they are impelled towards each other by some spiritual power. The effects are just the same ; only in one case matter is considered as acting, and in the other as acted upon.

In a word, the whole mystery of the antient machinery seems to be this : what the vulgar believed to be done by the will of the gods, the poets described as performed by a visible interposition of a deity. When a god is thus introduced in a poem, to help on a fact, with which he is supposed to be particularly concerned, the machinery may then be said to be easy and obvious ; and when the god is the most proper for the occasion, it may be said to be well adapted. For instance, it was supposed among the Romans, that *Æneas* came to Italy by the will of heaven declared in oracles and prophecies. This supposition Virgil realizes. The will of heaven is Jupiter giving his orders : and the declaration of it to *Æneas* is expressed by Mercury (the usual messenger) coming down to him, and giving him the orders he had from Jupiter. This machinery is both obvious and well adapted ; and likewise well timed, when *Æneas* was in most danger of quitting his design of going to Italy. Thus the vulgar among the Romans believed that Romulus was the son of Mars, and received among the gods on account of his birth and warlike exploits. The poets therefore say, that Mars descended

scended in his chariot, and carried up Romulus with him to heaven. They both say the same thing, only the poetical way of expressing it is more personal, beautiful, and descriptive, than the prose one. This is generally the case in the machinery of the antients; and as they supposed that man could do nothing of himself, but was actuated in every thing by the direction of heaven, their poets, on that single principle, might fairly introduce some proper deity as assisting in any action, wherever they thought it would serve either to strengthen or beautify the narration.

The deities of the Romans were very numerous; for whatever was able to do good or harm to man, was immediately looked on as a superior power, which in their language was the same as a deity<sup>1</sup>. Hence it was that they had such a multitude of gods, that their temples were better peopled with statues, than their cities with men. But, numerous as they were, our author has reduced them to order, and classed them in the following manner:

<sup>1</sup> Their vulgar religion, as indeed that of the heathens in general, was a sort of Manicheism. Both the Romans and Greeks had their good and bad gods. See a remarkable passage in Pliny, Nat. Hist. l. ii. c. 7. Valerius Maximus, speaking of the goddesses of distempers, gives the reason for worshipping bad gods as well as good. They prayed to the good for blessings, and to the bad to avert evils, l. ii. c. 5. There were no less than three temples at Rome to the goddess Febris, or Fever.



BOOK I. The twelve great celestial deities, JUPITER, JUNO, MINERVA; NEPTUNE, VENUS, MARS, VULCAN, and VESTA; APOLLO, DIANA, CERES, and MERCURY.

BOOK II. The six HEROES, supposed by the Romans to have been received into the higher heavens, HERCULES, BACCHUS, ÆSCULAPIUS, ROMULUS, CASTOR, and POLLUX.

BOOK III. The MORAL DEITIES, who presided over the virtues of men and the conduct of human life.

BOOK IV. The CONSTELLATIONS, PLANETS, TIMES, and SEASONS.

BOOK V. THE BEINGS supposed to inhabit the AIR.

BOOK VI. The DEITIES of the WATERS.

BOOK VII. The DEITIES of the EARTH.

BOOK VIII. The DEITIES and INHABITANTS of the LOWER WORLD.

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# P O L Y M E T I S

A B R I D G E D:

O R

An INQUIRY concerning the  
Agreement between the WORKS  
of the ROMAN POETS, and the  
REMAINS of the ANTIENT  
ARTISTS.

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## B O O K I.

*Of the* TWELVE *great* CELESTIAL  
DEITIES.

C H A P. I.

JUPITER, JUNO, and MINERVA.

J U P I T E R.

**T**HE distinguishing character of JUPITER's  
person, in all the representations of him  
by the poets and artists, is majesty; and every  
C 6 thing

thing about him carries dignity and authority with it. His look is meant to strike, sometimes with terror, and sometimes with gratitude, but always with respect. This would have appeared more strongly, had some of the nobler statues of Jupiter, particularly that of Jupiter Olympius, made by Phidias of Athens, remained to our days; for that was reckoned the master-piece of the greatest statuary that ever lived; and those who beheld it were struck with the greatness of the ideas. The statue of Jupiter in the Verospalace at Rome, though it is one of the best we have, falls very short even of the idea we can form by the help of the antient poets. Pl. i. n. r. However, it is easily known to be Jupiter, by the dignity of his look, by the fulness of his hair about his face, by his venerable beard<sup>a</sup>, by his sceptre,

<sup>a</sup> Phidias being asked how he could conceive that air of divinity which he had expressed in Jupiter's face, replied, he had copied it from Homer's celebrated description of him, (Macrob. Sat. i. v. c. 14. Val. Max. mem. i. iii. c. 7.) Now all the personal strokes in that description relate to the hair, the eyebrows, and the beard: and indeed to these it is that the best heads of Jupiter owe most of their dignity; for though we have now a mean opinion of beards, yet all over the east a full beard still carries the idea of majesty along with it; and the Grecians had a share of this oriental notion, as may be seen in their busts of Jupiter, and the heads of kings on Greek medals. But the Romans, though they held beards in great esteem, even as far down as the sacking of Rome by the Gauls, (Liv. i. v. c. 41.) yet in their better ages, held them in contempt, and speak disrespectfully of their bearded forefathers. Ovid. Art. Am. i. v. 108.



sceptre, the mark of command in his left hand, and by the fulmen in his right; but it is not so easy to know what Jupiter this statue is designed to represent. For though Cicero observes there were several Jupiters, yet he does not say how they are to be distinguished from one another. As this is a point which may often occur, it will be proper briefly to explain it.

The old Romans, as well as the rest of the heathens, were expert at making distinctions by names, where, according to their own notions, there was no difference in the things. The thinking part of them believed that there was but one great Being, who made, preserved, and actuated all things<sup>b</sup>. When they considered him

v. 108. *Fast.* ii. v. 28. *Juv. sat.* xvii. v. 32. *Hor.* l. ii. *sat.* iii. v. 35. 17. l. i. *sat.* ii. v. 134. They were worn only by poor philosophers, and by those who were under disgrace or misfortune. For this reason Virgil, in copying Homer's famous description of Jupiter, has omitted all the picturesque strokes on the beard, hair, and eye-brows; for which Macrobius censures him, and Scaliger extols him. The matter might have been compounded between them, by allowing that Virgil's description was the properest among the Romans, and Homer's the noblest among the Greeks.

<sup>b</sup> The heathens in general believed, 1. That there was but one supreme God; and 2. That there were many inferior Gods, who acted under the Supreme, and to whom was committed the government of the several regions of the earth, as to so many tutelary deities. This might be illustrated from the doctrine of the Roman Catholics, who assert the unity of God, though they worship a great number of divi, as ministers and dispensers of blessings under the one God.

That

him as influencing the affairs of the world in different manners, they gave him as many different names; and hence came all their variety of nominal gods. When he thundered, they called him Jupiter; when he calmed the seas, Neptune; when he guided their councils, it was Minerva; and when he gave them strength in battle, it was Mars. This was their first great distinction without a difference. They afterwards carried it farther, by using different representations of these nominal gods, and at last came to consider them (vulgarly at least) as so many different persons. In time, as distinct acts and characters were attributed even to each of them, and as their figures of each were multiplied and varied in different places, they came by degrees to consider each of them too in different views, and this was their second distinction without a difference. The Jupiter, for instance, when showering down blessings, was called the Kind Jupiter, and when punishing, the Terrible Jupiter. There was one Jupiter for Europe, and another for Africa<sup>c</sup>. In a word, he had temples and different characters almost

That the old Romans believed there was but one supreme God, our author proves from the concurrent testimony of Varro, Cicero, Pliny, and Seneca, who may be deemed the chief fathers of the old Latin church, Pol. p. 49.

<sup>c</sup> Hence Silius, speaking of the league between Scipio and Syphax, says, l. xvi. 264.

*Cornigerumque Jovem, Tarpeiumque ore vocemus.*

every

every where <sup>d</sup>. At Carthage he was called Ammon; in Egypt, Serapis; at Athens the Great Jupiter was the Olympian Jupiter; and at Rome the Greatest Jupiter was the Capitoline.

This premised, we shall proceed to the different characters under which Jupiter was represented among the Romans: these were chiefly as follows.

The CAPITOLINE JUPITER was the great guardian of the Romans, who was, according to a very early and strong notion among them, to

<sup>d</sup> There was scarce a town or hamlet in Italy that had not a Jupiter of their own, with peculiar distinctions. Thus, the Jupiter Anxur, or of Terracina, is represented young and beardless, with rays round his head like Apollo, Mont. i. pl. 22. These local deities are very seldom described by the poets, who seem to have made it a rule to follow the national ideas in representing a deity. What is here said is applicable to the other deities, as Juno, Minerva, Apollo, Diana, and the rest; each of whom had a great variety of names, according to the different characters ascribed to them. Thus, before the reformation, the same absurdities were practised in our country, as they still are among the catholics. The virgin Mary had (as she now has in Italy) in every town, village, church, and chapel, statues with different names and representations, according to the place she was in, and the character she bore. Though there was but one virgin Mary, yet one figure of her was deemed more venerable than another. Many devout people gave large presents to the virgin at Winchester, who would have grudged the smallest offering to the virgin of Walsingham. Thus the inhabitants of Rome now go every year to pay their devotions to the statue of the virgin at Loretto, though they have other statues of her near their own doors.

give



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This premised, we shall proceed to the different characters under which Jupiter was represented among the Romans: these were chiefly as follows.

The CAPITOLINE JUPITER was the great guardian of the Romans, who was, according to a very early and strong notion among them, to

<sup>d</sup> There was scarce a town or hamlet in Italy that had not a Jupiter of their own, with peculiar distinctions. Thus, the Jupiter Anxur, or of Terracina, is represented young and beardless, with rays round his head like Apollo, Mont. i. pl. 22. These local deities are very seldom described by the poets, who seem to have made it a rule to follow the national ideas in representing a deity. What is here said is applicable to the other deities, as Juno, Minerva, Apollo, Diana, and the rest; each of whom had a great variety of names, according to the different characters ascribed to them. Thus, before the reformation, the same absurdities were practised in our country, as they still are among the catholics. The virgin Mary had (as she now has in Italy) in every town, village, church, and chapel, statues with different names and representations, according to the place she was in, and the character she bore. Though there was but one virgin Mary, yet one figure of her was deemed more venerable than another. Many devout people gave large presents to the virgin at Winchester, who would have grudged the smallest offering to the virgin of Walsingham. Thus the inhabitants of Rome now go every year to pay their devotions to the statue of the virgin at Loretto, though they have other statues of her near their own doors.

give

give them the empire of the world. They called him the Best and Greatest Jupiter<sup>e</sup>. He was represented (as he appears on a medal of Vitellius) in his chief temple on the Capitoline hill, sitting on a curule chair. In his right-hand he grasps his fulmen, and in his other hand he holds his sceptre, as the king and father (which actually signified the same thing) of all beings. But it was neither his sceptre, nor even his fulmen, that shewed the superiority of Jupiter so much as that air of majesty which the antient artists endeavoured to express in his countenance. Pl. 1. n. 2.

It must here be observed that the antient sceptres were not short ornamented things, like the modern ones, but were generally plain, and as long as, or longer than, Jupiter himself. Hence Ovid describes Jupiter as leaning on his sceptre, which would have been absurd, had it been no longer than ours.<sup>f</sup>

The

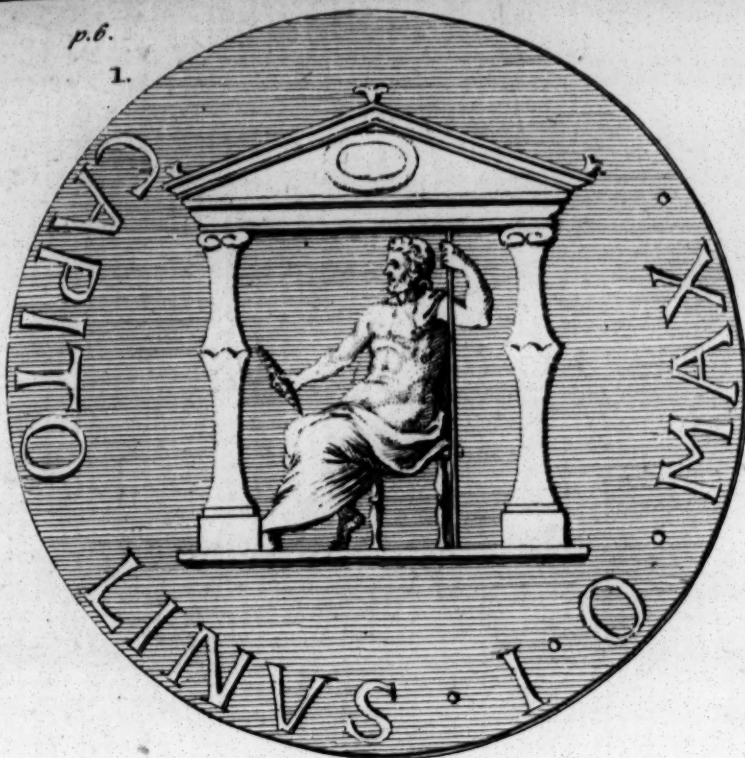
<sup>e</sup> Cicero says he was *optimus* (the best) for his goodness, and *maximus* (the greatest) for his power. *Orat. pro domo sui*. The same inscription is on the medals. Our author thinks *Optimus Maximus* was used as a surname, like *Augustus* to the second emperor.

<sup>f</sup> *Met. i. v. 178*. Indeed the sceptres of kings in the earlier ages of the world were no other than walking staves, from whence they had their name. *Latinus's* sceptre was a young tree, with the branches stripped off. *Æn. xii. v. 210*. Though the sceptre in the hand of the *Verospi-Jupiter* seems to be only a truncheon,



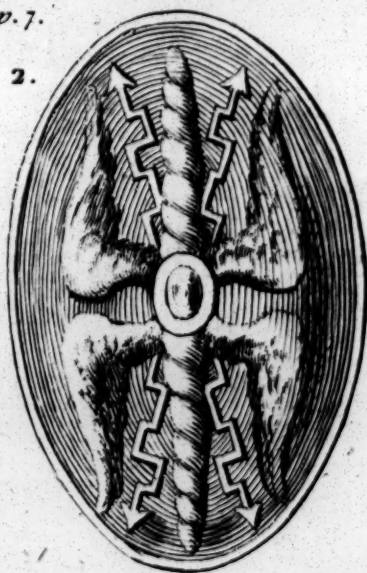
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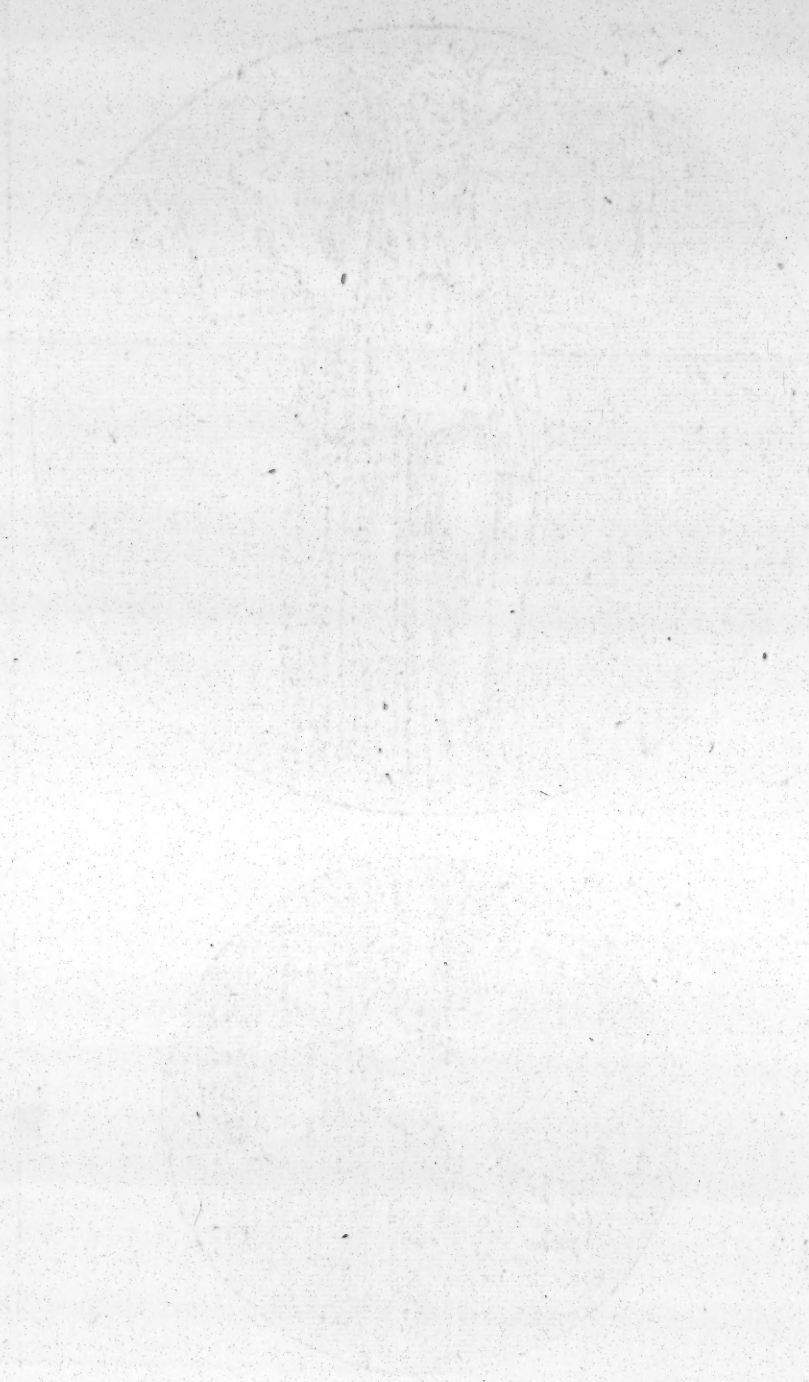
1.



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2.





The fulmen in the hand of Jupiter was a sort of hieroglyphic, and had three different meanings according to the three ways in which it was represented<sup>g</sup>. The first way is a wreath of flames in a conical shape, like what we call the thunder-stone or bolt. This was adapted to Jupiter when mild and calm, and was held down in his hand.—The second way is the same figure, with two transverse darts of lightening, and sometimes with wings on each side of it, to denote swiftness. This was given to Jupiter when punishing<sup>h</sup>.—The third way is a handful of flames, which

it is probably the remains of a long sceptre. Our author takes this statue to be the Capitoline Jupiter.

<sup>g</sup> The meaning of the word fulmen is distinctly fixed by the ancient writers. Thus Pliny (Nat. Hist. l. ii. c. 43.) says, "If the vapour struggles in the cloud, it is [tonitru] thunder, "if it breaks forth in flashes, it is [fulmen] lightening: if it "shoots among the clouds, it is fulgetra." When therefore the word fulmen is translated thunder (as we are generally taught to do) the beauty of several passages is apt to be lost; as the *fulmina verborum* of Cicero, and the *duo fulmina belli* of Virgil, whose meaning is largely explained by Luc. l. i. v. 157. This simile is one of the best in all the *Pharsalia*. Thus Pope, speaking of the earl of Peterborough,

—He, whose *lightning* pierc'd th' Iberian lines.

<sup>h</sup> The thundering legion bore the winged fulmen on their shield, which spread all over the shield, as appears by the Antonine pillars, and as it is described by Flaccus, Argon. vi. v. 56. pl. 1, n. 3. This fulmen agrees with the epithets trifidum and trifidum (three-forked,) Met. ii. v. 325, 349. There is a figure of Jupiter in Buonaroti's collection at Florence, holding up the three-forked bolt as just ready to dart it at some guilty wretch;



which Jupiter held up when inflicting some exemplary punishment.

Among the other different characters of Jupiter were those of the Mild and the Terrible.

The MILD JUPITER appears (as on a gem at Florence) with a mixture of dignity and ease in his face, that serene and sweeter kind of majesty which Virgil gives him, when receiving Venus with so much paternal tenderness in the first *Æneid*, ver. 256.

The TERRIBLE JUPITER was represented in his statues, in every particular, different from those of the MILD. These were generally of white marble, as the others were of black. The MILD is sitting with an air of tranquillity; the TERRIBLE is standing, and more or less disturbed: the face of the MILD is serene, of the other angry or cloudy: the hair of the one is composed, in the other so discomposed as to fall down half way the forehead.

The artists took care never to represent Jupiter so angry, but that he still retains his majesty, which too much passion would destroy <sup>1</sup>.

wretch; but with the conical fulmen lying under his feet, as of no use in cases of severity.

<sup>1</sup> Horace, copying perhaps some bad figure of an angry Jupiter, represents him with bloated cheeks, *Hor. l. i. sat. i. v. 21*. Such a bad figure is seen in Montfaucon, Ovid uses *intumuit* of Juno, *Fast. vi. 488*. and of Jupiter himself, *Fast. ii. 608*.

The

The JUPITER TONANS is represented on medals and gems, as holding up the triple-forked fulmen, and standing in a chariot whirled on by four horses. The poets describe him in the same manner, as standing, and thundering with his rapid horses <sup>k</sup>.

The JUPITER FULMINANS and the JUPITER FULGURATOR seem to be much the same. The FULMINANS may be considered as the dispenser of the lightnings which dart from the clouds; and the other of the fulgetra, or lesser lightnings, which shoot along the clouds, like the aurora borealis <sup>l</sup>.

The

<sup>k</sup> The antients had a strange notion that the noise of thunder was caused by the rattling of Jupiter's chariot and horses, as he drove them over the supposed brazen arch of heaven, whilst he himself threw the fulmen out of his hand, which darts, at the same time, out of the clouds beneath the arch. This explains the story of Salmoneus, who built a bridge of brass to imitate Jupiter Tonans, Virg. *Æn.* vi. v. 591. Ovid. *Deian.* Heros. v. 28. Hor. i. od. 34. v. 8. *Alta dextera* signifies *with uplifted hand*, and *altus* means *standing*, when applied to Jupiter himself. Ovid says (*Fast.* iii. v. 492.) Jupiter obtained the prerogative of dispensing the fulmen for his conquering the giants with it. On a gem at Florence he is seen driving his chariot against one of the giants, and grasping the fulmen, as ready to dart it at his head.

<sup>l</sup> The fulmen, of whatever shape it was, consisted chiefly of fire, and is often called so by the poets. Some expressions relating to it seem to have been taken from some ancient paintings, Met. ii. v. 249. 325. Hor. i. od. 2. v. 4. Vir. *Geo.* i. v. 329. Flacc. *Arg. lib.* vi. v. 56. The expressions here of *coruscus*, *rubens*, and *rutilus*, refer to that gleam of light cast by lightning on the objects

The JUPITER PLUVIUS will be largely considered among the deities of the air.

## JUNO.

JUNO had likewise various characters among the Romans.

The JUNO MATRONA was the favorite one of all. She is seen in statues and gems in a long robe, covering her from head to foot, as the Roman matrons dressed themselves, out of a principle of decency<sup>m</sup>.

This Juno was called indifferently *Juno Matrona*, or *Juno Romana*, which two names signified the same things, as *gens togata* signified the Roman people<sup>n</sup>.

jects near it, and are very picturesque, as well as several other expressions which might be taken from statues or pictures. See Ovid, iii. el. 3. v. 10. Hor. iii. od. 3. v. 6.

<sup>m</sup> This prevailed so far, that it was scandalous for a married woman to have any part uncovered but her face, Ovid. de Arte Am. i. v. 32. Hor. i. sat. 2. v. 30. 95. 99. The figures of the Roman empresses (as a compliment paid them) were often formed on their medals, and in their statues, under this character of Juno. Such is the pretty statue of Sabina at the Villa Mattai at Rome.

<sup>n</sup> This observation explains a passage in Horace, otherwise liable to be misunderstood. In setting the gods in array against the giants, he mentions Juno under the name of Matrona, which would have been the most improper: But in this light it is a compliment to the Juno Romana. It is as if he had said, it was the Roman Juno, the great patroness of her country, who assisted to support the empire of heaven against its most formidable enemies. L. iii. od. 4. v. 64.

On



On the contrary, the JUNO REGINA and the JUNO MONETA are always in a fine and more magnificent dress\*.

The face of the MILD JUNO is gentle, and more good-humoured than usual. It has the same air with which she appears on a Greek medal, standing in a chariot drawn by peacocks. This idea, which was also received by the poets, will be farther considered among the deities of the air.

The

\* Juno Moneta was so called from *monendo*, she having admonished her priest to atone for an earthquake by the sacrifice of a pregnant sow. Her temple stood in the capitol, wherein was placed the standard Roman foot, hence called *pes monetalis*. It was probably burnt down with the capitol; for Pliny speaks of a brazen dog destroyed in it.

Virgil's description of Juno's arms and war-chariot, in his first *Æneid*, and her warlike figure in the second, which seem inconsistent with her established characters, may be accounted for by considering that he speaks, in the first place, of the Carthaginian Juno; and, in the other, of the Juno Argiva, who was worshipped under that name, even in Italy, Ovid. iii. el. 13. Helenus ordered the Romans to worship Juno, which they did; and, in time, she came to prefer them to her most favorite nations, Virg. *Æn.* ii. v. 433. Ovid. *Fast.* vi. 45. 48. There was, indeed, a Juno Sospita, who, in some family medals, appears in a war-chariot, and with a spear in her hand. But though she was so well known as to be frequently seen in dreams, in all her accoutrements, yet Virgil could not, in his description, have an eye to her, as there is not a line in any Roman poet descriptive of her, being only a local goddess, and worshipped chiefly at Lanuvium, Cic. *de nat. deor.* L. i. Silius, L. viii. v. 362, l. 13. v. 365. Ovid. *Fast.* ii. v. 61.

The most obvious character of Juno, and that which we are apt to imbibe the most early from Homer and Virgil, is that of an imperious wife. They represent her oftener scolding than caressing her husband<sup>p</sup>. As this goddess was considered as the patroness of marriage, their representing her under so false and disagreeable a light is something strange.

### M I N E R V A.

MINERVA<sup>q</sup> is represented as a beauty, but of the severer kind, and without the graces and softnesses

<sup>p</sup> In the tenth *Æneid*, (v. 66—95.) even in a council of the gods, her behaviour is either sullen, or angry and indecent. In a relieve at Turin she seems to be represented in this scene.

<sup>q</sup> Jupiter, Juno, and Minerva, are often joined together by the Roman authors, as well as in antient inscriptions, and the works of the artists. They were deemed the guardians of the empire. They were invoked by name, and the rest in general. Thus Cicero in many places, Te, Jupiter Maxime! — teque, Juno Regina! — teque Minerva — cæterique dii deæque immortales. — The same distinction is frequent in Livy, l. iii. c. 17. l. vi. c. 16. They are often represented together on gems and medals, and sometimes by proxy, as on a medal of Antoninus — the owl for Minerva, an eagle for Jupiter, and a peacock for Juno. It must have been the highest compliment to the emperors to represent them on the reverse of their medals; it was directly calling them guardian gods of the empire, Ovid. *Fast.* iv. v. ult. Their shrines were placed together in the great temple of Jupiter on the Capitoline-hill, where they had been placed before by Tarquinius Priscus in one chapel in the old capitol, called from thence

softnesses of Venus. Dignity, and a becoming air, firmness, and composure, with just features, and a certain masculine sternness, make the distinguishing character of her face<sup>r</sup>. Her dress and attributes are adapted to her character. She has a helmet on her head, and a plume nodding formidably in the air. In her right-hand she shakes a spear, and in her left grasps a shield, with the head of the dying Medusa upon it. The same figure, with all its terrors and beauties, is also on her breast-plate<sup>s</sup>; and sometimes she herself has serpents about her bosom and shoulders<sup>t</sup>.

thence the chief temple or capitol, and not from the head of one Tolus, as the story goes. Var. de ling. Lat. l. iv.

<sup>r</sup> Hence her heads are so like those of Alexander the Great, that they have been taken for his. There is in Montfaucon (l. pl. 84.) a whole plate of these masculine heads, one of which is very like Lewis XIV. Cupid (in Lucian) tells his mother he is always afraid to approach Minerva, she looks so like a man.

<sup>s</sup> This head of Medusa is sometimes most beautiful, and sometimes most shocking. In the Strozzi-Medusa at Rome her look is dead, but with a beauty that death itself cannot extinguish. The poets speak of the beauties and horrors of Medusa's face, and also of her serpents; particularly two with their tails twined together under her chin, and their heads reared over her forehead. She is thus represented, with eyes convulsed, on a jasper at Florence. See Ovid. Met. iv. v. 793. Luc. ix. v. 680. Virg. Æn. viii. v. 437, 438. Ovid. ex Pont. iii. El. i. v. 124.

<sup>t</sup> Statius describes them as sometimes quiet, and at other times as enraged, Theb. l. xii. v. 609. l. 8. v. 519.

The



The poets agree with the artists. They speak of her as very beautiful, but describe her as more terrible. They call her handsome or graceful, but give her the titles of virago, the stern and dark-coloured goddess<sup>u</sup>; and mention not only a certain threatening turn in her eyes; but the very colour too, it seems, was adapted to the character of terror<sup>w</sup>.

It was common among the Romans to transfer the distinguishing attributes of their deities to the statues of their emperors<sup>x</sup>. This flattery was

<sup>u</sup> Torva et Flava, Stat. Theb. ii. v. 238. Ovid. Fast. vi. v. 652. Art. Am. ii. v. 238.

<sup>w</sup> Minerva, as making her appearance first in Africa, has a great deal of the Moor in her complexion, with a light-coloured eye, which must shew it the stronger. She is called Trironia, which is the same as Maura. Hence Juvenal (sat. xii. v. 4.) calls her the African goddess, Luc. ix. v. 354. No poet of the Augustan age has touched on this particular colour of her eyes, though the Greeks gave her one of her most famous titles from thence, γλαυκῶπις. Virgil, (Æn. ii. v. 175.) ascribes a fiery motion to the eyes of the Palladium, the little tutelary deity of Minerva, which was kept so carefully, first at Troy, and afterwards at Rome) when brought into the Grecian camp by Diomedes. The Palladium is seen on gems, with a shield in one hand, and a spear in the other.

<sup>x</sup> If one called Augustus his god, it was little more in those days than saying, that emperor was his patron (Virg. ecl. i. v. 6.) but to put the fulmen in the hand of his statue was calling him the governor of all the world. Augustus loved to be represented like Apollo, as Marc Antony affected the attributes of Hercules.

carried

carried by the old artists in no point so far as in the Gorgon's head on Minerva's breast-plate. All the emperors were fond of this badge of wisdom<sup>y</sup>.

A breast-plate with the Medusa's head, when worn by a deity, was called *Ægis*. Minerva's shield had the same device and name, and seems to have been appropriated to herself and Jupiter, and used by them when they thundered. It is certain, Minerva is represented as dealing out the fulmen of Jupiter, as well as Juno, which makes it probable that all three were considered by the Romans as one and the same deity, under different names<sup>z</sup>.

<sup>y</sup> There might be made a series of Roman emperors from Augustus to Galienus, with this attribute on their breast-plates, except, perhaps, two or three, of whom scarce any figures remain. The strongest for the dying cast of the eyes, is on the bust of Nero at Florence, and answers to Virgil's fine description, *Æn. iii. v. 438*. There is another on a Domitian alluded to by Martial, 7. ep. 1.

<sup>z</sup> The name of Jupiter might signify the Supreme Goodness; of Minerva, the Supreme Wisdom; and of Juno, the Supreme Power, *Intell. Syst. i. c. 4*. Though the poets often represent Juno and Minerva dealing out thunder, the artists do not: there is no antique of Juno with the Fulmen and scarce any of Minerva except on the medal of Domitian.

## CHAP. II.

NEPTUNE, VENUS, MARS,  
VULCAN, and VESTA.

NEPTUNE, as having a seat in the supreme council of the gods, is often spoken of in the highest heavens, but will be considered, in his proper character, among the water-deities.

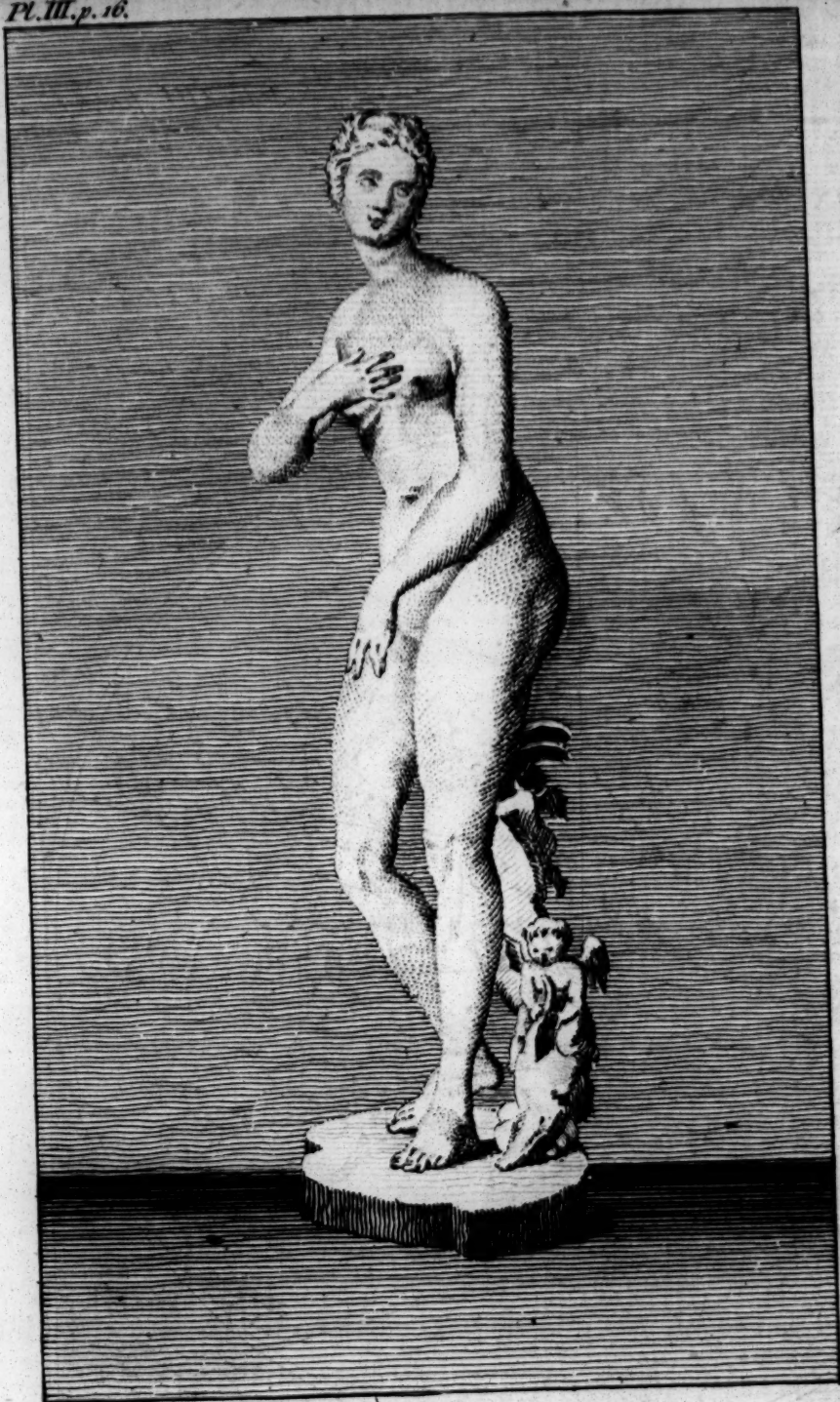
## VENUS.

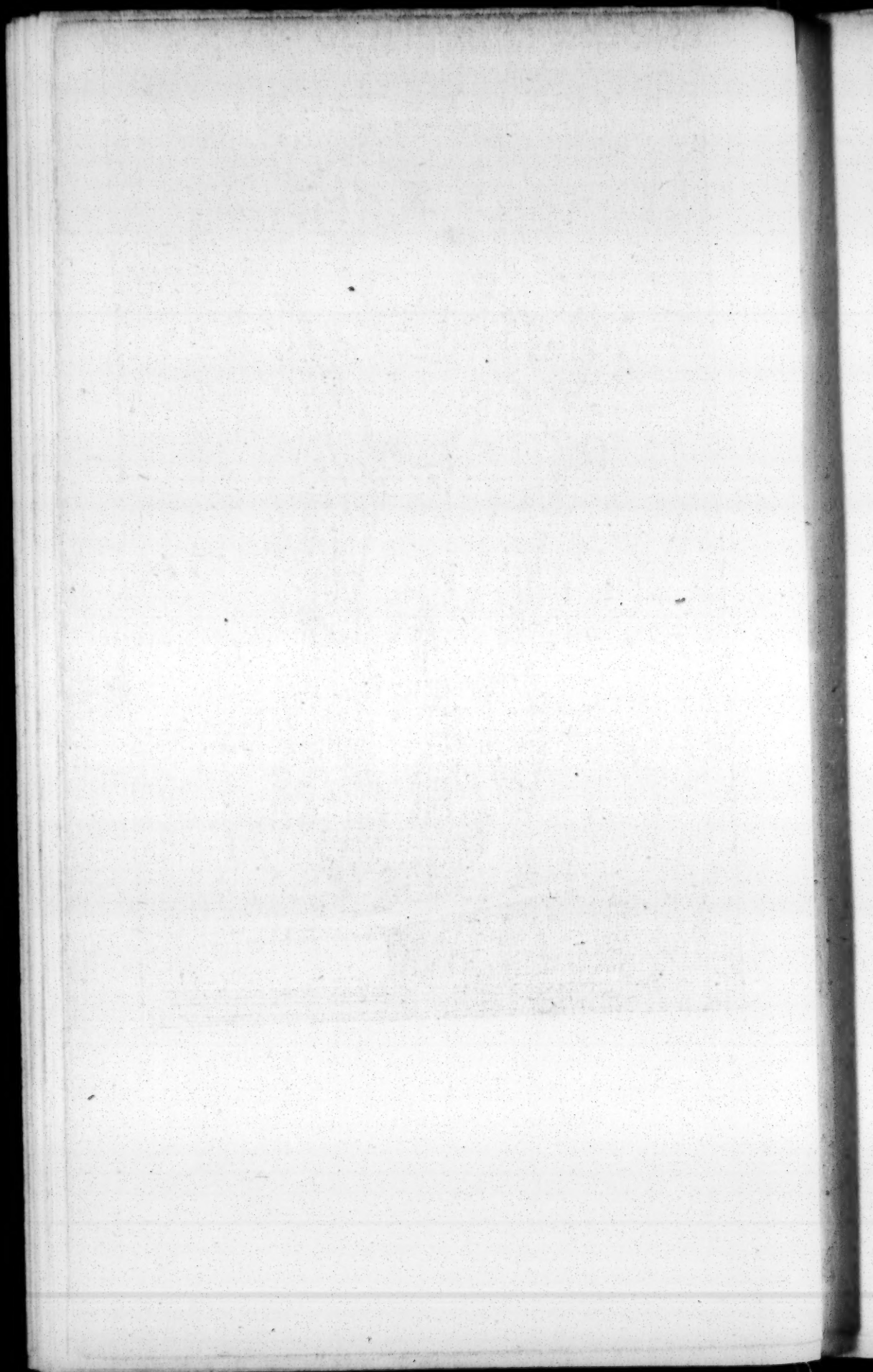
VENUS is represented with one of the prettiest, as Minerva is sometimes with one of the handsomest, faces, that can be conceived.

Her look, as represented by the artists and poets, has all the taking airs, wantonnesses, and graces they could give it. Her shape is the most exact imaginable, all soft and full of tenderness : the fineness of her skin, and the beauties of her complexion, were so exquisite, that it required the utmost skill of Apelles to express them. Her eyes were either wanton, or quick, or languishing, or insolent, according to the occasion ; and her face and air agreed with them<sup>a</sup>. She is frequently

<sup>a</sup> The poets are fuller, as to the eyes, than any statue or picture can be. The sculptors can only give the proportion of things, and one single attitude in a statue. The painter can do the same, and add the natural colours ; and by the help of lights and shades,







quently described too as having a treacherous smile on her face. But, however she appears, or whatever she is doing, every thing about her is graceful, bewitching, and charming<sup>b</sup>.

can throw things into proper distances. The poets can describe all that, and can farther put the figure into a succession of different motions in the same description. This must give the poet an advantage in describing the quick and uncertain motions of Venus's eyes, and occasions the meeting with expressions which cannot be explained from statues or paintings. Such the epithet *pæta*, which refers, perhaps, to a certain turn of Venus's eye, and her catching it away again the moment she is observed, Ovid. Art. Am. ii. v. 657. *Si pæta est, Veneri similis, si flava Minervæ.* Her eyes are well described by Silius, De Bell. Pun. l. xv. 27.

<sup>b</sup> Venus, in all attitudes, is graceful, but in no one more than in that of the Venus of Medici; where, if she is not really modest, she at least, counterfeits modesty extremely well. This attitude might be described in two verses of Ovid. Art. Am. ii. v. 614, 615. This statue, as to the shape, will ever be the standard of all female beauty and softness. Her breasts are small, distinct, and delicate, to the highest degree. Her waist is not represented as stinted by art, but as exactly proportioned by nature to all the other parts of her body. Her legs are neat and slender, the small of them is finely rounded, and her very feet are little, pretty, and white. The general tenderness, elegance, and fine proportions of her whole make seem to take a great deal from the beauty of her face, or the head is really (as has been suspected) not of the same artist who made the body. Some have fancied that there are three different passions expressed in the air of the head, in which the face is a little turned away from you. At your first approaching her, aversion appears in her look; move one step or two, and she has a compliance in it; and one step more to the right turns it into a little insulting smile, as having made sure of you: but our author could not find out this malicious smile, though he often viewed the statue on purpose. Pl. i. n. 4.



Besides the insidious smile, in some figures, Venus is represented in others smiling, and in a wheedling posture. Such, probably, was the figures of the Venus Erycina, called by Horace *Erycina Ridens*<sup>c</sup>; and such was the design on the medal of Aurelius, in which Venus is begging some favour of Mars<sup>d</sup>.

Venus is also frequently represented as the genius of indolence, lying in a languid posture on a bed, and generally attended by Cupids to execute her orders<sup>e</sup>. On an antient sepulchral lamp she is yet more indolent; as not only her-

<sup>c</sup> Hor. i. od. 2. v. 53. Such also was the Venus Appias, a statue of whom stood near the forum, where the lawyers pleaded, often alluded to by Ovid. Art. Am. i. v. 88. l. iii. v. 452. Rem. Am. v. 660.

<sup>d</sup> This was inscribed to *Veneri Victrici*, as sure of carrying her point. Thus also in a statue at Florence, Venus holds one of her hands round Mars's neck, and the other on his breast; and seems enticing him to grant her request. Pl. x. n. 5. She is represented in this manner with others, as well as with Mars, Virg. *Æn.* viii. v. 394. In a relievo at Turin Venus is caressing Jupiter in the same manner as she does Mars in the Florentine statue.

<sup>e</sup> Some of these figures, possibly, were originally meant for the goddesses *Desidia*, who might more easily be mistaken for a Venus than for a Cupid, as she was apt to be among the antients themselves, Ovid. Am. i. el. v. 32. Stat. iv. Sylv. 6. This Venus appears in one of the finest coloured pictures left us by the antients. It is in the Barbarini palace at Rome. The air of the head may be compared with Guido's, and the colouring with Titian's. The lost part, restored by Maratta (though a noted painter) serves to do honour to the paintings of the antients. Venus is described by Statius as in this picture, l. i. Sylv. v. 56.

self,

self, but the Cupids about her are all fast asleep<sup>f</sup>. This was a just character, Indolence being the mother of love, in a moral sense, as Venus is of the Cupid in the allegorical sense<sup>g</sup>.

Venus, by the poets of the third age, is represented under a quite contrary character, as the goddess of Jealousy, or the furious Venus<sup>h</sup>. Statius also speaks of a Venus Improbata, or bad Venus; which, if it be not the same with the furious Venus, there is another character which will suit it very well, the vitious Venus. Her infidelities to her husband have been strongly marked out from the earliest ages. The poets, in particular, have never spared her; and often speak of the public shame she was brought to by her amours with Mars<sup>i</sup>.

D 3.

The

<sup>f</sup> As this was found in a sepulchre, it probably related to some fine lady buried there with her children. Death being so like sleep, at first, that it has been generally compared to it.

<sup>g</sup> See Ovid. Rem. Am. v. 143.

<sup>h</sup> Flaccus and Statius, in their account of the women of Lemnos killing their husbands, at the instigation of Venus, describe her like a fury in black robes, and armed with a torch, a sword, and with serpents, the attributes of the furies, Flac. Arg. ii. v. 106. 208. Stat. Theb. v. v. 69. 140. 158. 283. It is visible here how much Flaccus exceeds Statius. He calls Venus, very properly, *Mavortia conjux*, and gives her the usual attendants of Mars, when he is going on any great expedition.

<sup>i</sup> There is a pretty gem at Florence, on which they are caught in a net, just as Ovid describes it, Art. Am. ii. v. 596. Met. iv. v. 188. On a relievo in the Admiranda, Venus's hands are chained

The attendants of Venus were the CUPIDS, the NYMPHS, and the GRACES. The Cupids were supposed to be numerous<sup>\*</sup>; but there were two most remarkable, one of which caused love, and the other made it cease. Hence Venus is called the mother of the two Cupids<sup>†</sup>.

The CUPID is generally represented as a child of seven or eight years old, almost always naked, handsome, inclining to plumpness, and sometimes a little idle and sly. His hair is soft and fine, and sometimes dressed up. His wings ornamental, as well as useful, and probably in paintings were of divers colours. His quiver,

chained instead of a net; but Sol, as the discoverer, is represented in his chariot, agreeably to what Ovid says. Never perhaps was a story so often told. It seems to have been one of the most common subjects for an old kind of romances in fashion much earlier than any mentioned by Huetius. The subject of this and the like stories are called *dukia*, both by Virgil and Propertius, Georg. iv. 347.

\* In this sense Venus is called *Dukium Mater Cupidinum*, Hor. iv. Od. 1. v. 5. and *Tenerorum Mater Amorum*, Ovid. Am. iii. el. 15. v. 1. Flac. Arg. vi. v. 457. Stat. iii. Sylv. 4. v. 30.

† Ovid Fast. iv. v. i. Hippol. act. i. chor. The two Cupids with the dolphin at the foot of the Venus de Medicis, are supposed to be these, and are now called by the antiquarians at Florence, Eros and Anteros. Ovid calls the last Lethæus Amor; and Cicero, Anteros. Montfaucon (occasioned by the name of the artist) has given an old man for Anteros. Ovid speaks of this very Cupid as a boy, Rem. Am. v. 576. It must be observed, that Anteros did not create aversion; for love and aversion were supposed to proceed from different arrows of the same Cupid, Ovid. Rem. Am. v. 554. Met. i. v. 474. Cic. de nat. deor.

bow,



bow, and darts, are continually mentioned to this day. The poets give him sometimes a lighted torch, and arrows tinged with fire<sup>m</sup>.

The poets and artists represent their Cupids either as playful or as powerful. Hence in gems and other pieces, they are seen in some little diversion, as driving a hoop, playing at quoits, and wrestling or fighting in jest; but more especially as catching and tormenting butterflies: but this may be brought as an instance of Cupid's power over the beings of the air<sup>n</sup>.

His power over the other elements is variously expressed: over the earth, by riding on a lion with a lyre in his hand, and the savage seeming to listen: over the sea, by being seated on a dol-

<sup>m</sup> In a statue at the Venere near Turin, he appears as a youth of seventeen, as he does in Raphael's Cupid and Psyche. See *Æn.* i. v. 682. *Met.* x. v. 517. *Ovid. ex. Pont.* iii. ep. 3. v. 16. *Ovid. Am.* i. el. 10. v. 16. *Rem. Am.* v. 40. 70. 72. *Her.* ep. ii. v. 40. *Art. Am.* i. v. 22. *Hor.* ii. ed. 8. v. 16. *Octav.* Act. ii. sc. 2.

<sup>n</sup> The same Greek word, *Psyche*, signifies a butterfly and the soul. Hence a butterfly was used by the Greek artists for an emblem of the soul; and Cupid fondling or burning a butterfly, is the same as his caressing *psyche* or the soul. Indeed for almost all the ways Cupid is seen playing with butterflies, some parallel may be found in the representations of Cupid and Psyche. Thus in one antique, Cupid is drawn in a triumphal car by two *Psyches*, in another, by two butterflies. By this might be meant his power over the beings of the air, of which the car is an emblem.

phin: and in heaven, by breaking the fulmen, or fiery bolt of Jupiter °.

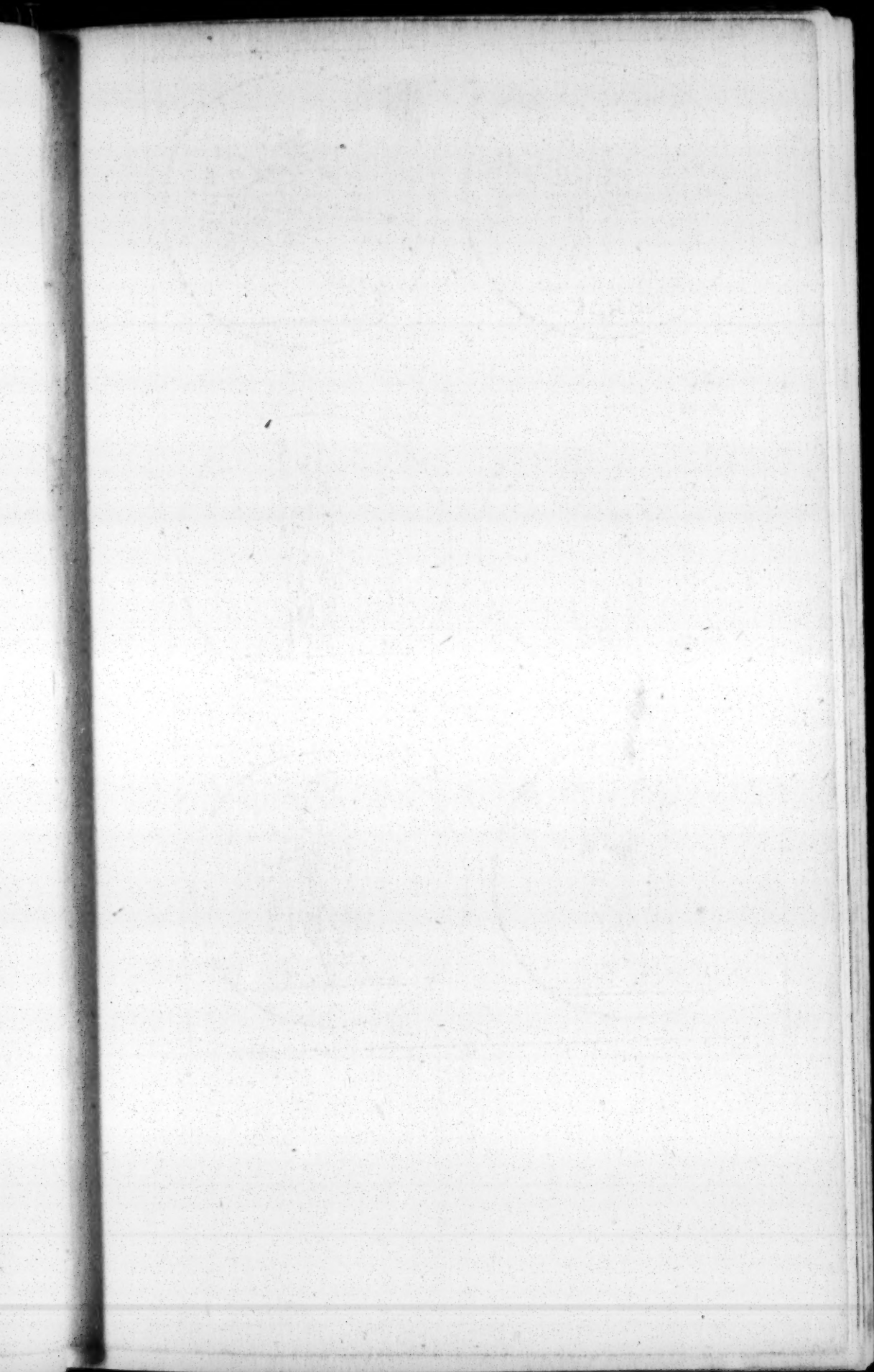
Cupid was so constant an attendant on Venus, that he may be almost reckoned as one of her attributes.—Her other chief attendants are the Graces and Nymphs. The Graces are almost always represented naked, like three beautiful sisters, and connected together; and the Nymphs are spoken of only in general terms as beautiful women with loose robes. The Roman poets take notice of all these particulars. Horace speaks of the Graces and Nymphs dancing with Venus at their head. Ovid describes the Nymphs with the Horæ in the garden of Flora, and Statius<sup>p</sup> employs them with Cupid to sprinkle flowers on a new married couple<sup>q</sup>.

MARS

° Sometimes Cupid is riding on a centaur, who has his hands tied behind him; sometimes on a chimæra, &c. to show that Love conquers the fiercest monsters. Neptune's dominion over the sea is also denoted by a dolphin in his hand. And so was Cupid's sometimes according to an old description under one of his statues, which our author saw in a Frankfort edition of Theocritus.

p Statius seems to describe the graces as a woman with three pair of hands, l. iii. Sylv. 4.

q See Hor. i. od. 32. v. 10. i. od. 4. v. 6. iii. od. 19. v. 17. ibid. od. 21. v. 22. i. od. 4. v. 7. iv. od. 7. v. 7. Ov. Fast. V. v. 209—223. Stat. l. i. Sylv. 2. v. 21. These descriptions, had they been copied by a Raphael or Guido, would have made very pretty pictures. There is a painting, in Mead's collection, of three Nymphs dancing hand in hand. Seneca speaks of the Graces agreeably to the figures of these three Nymphs, Sen. de Ben. i.





p. 23.

1.



p. 23.

2.



## M A R S.

MARS is always represented with his usual attributes, his helmet and spear, which he does not quit, even when he is going on his amours. Pl. 1. n. 5. He had several, of which his amour with Rhea was one of the most celebrated among the Romans. In a relievo (belonging to the Melini family at Rome) relating to the birth of Romulus, Mars is descended, and moving towards Rhea, who lies asleep. On the reverse of the medal of Antoninus, he is represented as suspended in the air, just over the vestal virgin. Pl. 1. n. 6<sup>r</sup>.

There is no relievo of Mars going to war; but this is pompously described by the poets, who give him a number of attendants, adapted to the god of slaughter, or (as it is more handsomely styled) of the art of war<sup>s</sup>.

## D 5

## VULCAN.

e. 3. See Longus, l. ii. Statius seems to allude to a new way of representing the Graces under the figure of a woman with three pair of hands, l. iii. Sylv, 3. v. 83.

r By this medal Mr. Addison explained Juvenal's expression *pendentis dei*, (Sat. xi. v. 107.) which had been strangely misunderstood; one would have it to be *perdentis*; another, that Mars is said to be *pendentis*, because the shield on which he was figured hung on the shoulder; but the medal shows the true meaning to be *suspended in the air*. Hence appears the usefulness of antiques towards explaining the poets. Our author has introduced here his ingenious explanation of a relievo in the court of the Mattei-palace, which has puzzled all the antiquarians. See Polymetis, p. 79.

• These descriptions are so picturesque, that it was doubtless a subject very common also among the artists, Vir. Æn. xii. v. 337.  
Stat.

## VULCAN.

VULCAN is described by the poets as a mere mortal blacksmith, only with the addition of his being lame. They represent him as black, and hardened from the forge, with a fiery red face whilst at work, and tired, and heated after it<sup>†</sup>.

This poor god is always the subject of pity or ridicule. He is the grand cuckold of heaven, and his lameness serves to divert the gods<sup>‡</sup>.

## VESTA.

It is doubtful whether VESTA has any statue. Ovid, indeed, speaks of an image of her, but af-

Stat. Theb. iii. v. 431. Mars Gradivus appears on a Cornelian at Florence with his helmet and spear, and a trophy on his shoulder.

<sup>†</sup> Some of the descriptions of his look seem to have been copied from antient paintings. See Stat. iii. Sylv. i. v. 133. l. i. Sylv. 5. v. 8. Theb. v. v. 31. The few figures of Vulcan agree with the poets, except a relievo at Paris, where he is sitting, with some dignity, with Fauns instead of the Cyclops. But this seems to be a modern invention. It was reckoned an excellence in one of his best statues, that his lameness was concealed, but not grossly, Val. Max. viii. c. 11. By sitting he loses his chief attribute, Vir. Æn. viii. v. 415. Ovid. Met. iv. 175.

<sup>‡</sup> Flaccus has described him after his fall from heaven. He has just recovered himself, and is hobbling on by the help of some good people of Lemnos, who found him in his distress, Flac. Arg. ii. v. 93. Venus mimicked his lameness to divert Mars, Ovid. de Art. Am. ii. v. 570. See Minutius Felix ridiculing the heathen gods, where Vulcan stands first, c. xxi.

terwards



terwards owns his mistake <sup>w</sup>. The figures called her's have nothing which would not be as proper for a vestal virgin. Even those on medals inscribed with her name, may signify only one of the vestals, and, perhaps, are only representations of her by proxy <sup>x</sup>.

Numa (who introduced the worship of Vesta and the eternal fire) admitted of no statues as helps or objects to devotion. The doctrine of the Brachmans, and the precepts of Zoroaster, (who allowed of no visible objects of worship but fire) were known to Pythagoras, and, by him, are said to be imparted to Numa, who seems to have observed them in the ceremonies he appointed for Vesta <sup>y</sup>.

<sup>w</sup> Ovid, *Fast.* iii. v. 46. l. vi. v. 293. It may be observed that Ovid uses the word *feruntur*. There were some stories in the Roman mythology which were reckoned as certain, and others as doubtful. The doubtful ones are ushered in by the poets with *ut fertur*, *ut fama est*, *ut perhibent*, more particularly by Lucan, Virgil and Ovid.

<sup>x</sup> Figures on some medals, are called Vesta; but the same, on others, are called Vestals; so both may be so. One, inscribed Vesta, is sacrificing, which agrees with the priestess, but not with the goddess herself.

<sup>y</sup> See Hook's *Rom. Hist.* i. p. 125. The temple of Vesta is remarkable for its architecture. The pointed Abacus shows it to be Greek, a strong presumption of its antiquity, being the only example of that kind now at Rome. It is probably older than the Pantheon; for according to Pliny there seems to be no marble temple at Rome above 60 years older than that building.

## C H A P. III.

A P O L L O, D I A N A, C E R E S, and  
M E R C U R Y.

## A P O L L O.

**T**HE statues and heads of A P O L L O are always to be distinguished by the beauty of the face, which has an air of divinity not to be conceived without the help of the artist. He is handsomer than Mercury, and not so effeminate as Bacchus, who is his rival for beauty<sup>a</sup>. His features are extremely fine, and his limbs exactly proportioned, with as much softness as is consistent with strength. He is always young and beardless; and his long beautiful hair, when unconfined, falls in natural easy waves all down his shoulders, and sometimes over his breast<sup>b</sup>.

There

<sup>a</sup> The heroes or princes are generally compared by the poets for beauty to one of these, and chiefly to Apollo, Mart. vi. ep. 29. Met. viii. v. 31. Flac. Arg. ii. c. 492. Æn. iv. v. 150. Met. iii. v. 421. Ovid. Am. i. el. 14. v. 32. Stat. Achil. i. v. 166.

<sup>b</sup> Nothing was deemed by the Romans more essential to the beauty of a young person, than a fine long head of hair. Juv. Sat. iii. v. 186. Hor. iv. od. 10. v. 3. Id. iii. od. 19. v. 27. Æn. i. v. 590. The hair is one of the distinguishing things in the heads of Apollo in old gems, and often too in his statues, particularly in a fine one at Florence, which the modern artists have endeavoured to change into a Prometheus. The Romans had a custom of cutting their hair short, about the age of seventeen, and of keeping it

There is a grace resulting from the whole, which it would be in vain to describe to any one who has not seen the Apollo Belvidere.

The poets, whose imaginations must have been raised both by paintings and statues, formed the highest ideas of Apollo's beauty. Virgil calls him the beautiful, and Tibullus the well-shaped, god<sup>c</sup>.

The

it so ever after. Hence the poets give to Apollo the titles of *crinitus* and *intonsus*, which was the same as, if they had said he was always young, *Met.* i. v. 564. *Hor.* iv. od. v. 26. l. iii. od. 4. v. 62. *Hor. epod.* 15. v. 10. *Æn.* ix. v. 638. *Hor.* i. od. 21. v. 2. *Met.* xii. v. 585. On account of the hair, a Bacchus is apt to be taken for Apollo, *Mart.* i. ep. 125. *Tibul.* i. el. 4. v. 33. *Met.* iii. v. 421.

<sup>c</sup> *Æn.* iii. v. 129. *Tibul.* ii. el. 3. v. 11. Tibullus (l. iii. el. 4.) has a full description of his person, in which several strokes seem to be taken from celebrated pictures, particularly the beautiful blush of a new married bride. Pliny, speaking of Echion's best pieces, mentions one on this subject (*Nat. Hist.* l. 35. c. 10.) from which, perhaps, the famous picture on the same subject at the Aldrobandine palace at Rome is copied, as the air of the new bride in it is remarkably modest.

Our author thinks there was, in the old pictures of Apollo, a certain brightness beaming from his eyes, and diffused all over his face, just as the principal figure is all luminous in Correggio's famous Nativity, and in Raphael's Transfiguration. He conjectures this from the poets speaking so often of the brightness of Apollo's face, and the beaming splendor of his eyes, *Stat. Achil.* ii. v. 164. *Catul. de At.* v. 40. *Met.* iv. v. 193, 231. *Met.* ii. v. 40—50.

He was confirmed in this conjecture by an inconceivable piece of vanity in the emperor Augustus. His face, as appears from medals



The various characters of Apollo among the Romans were these :

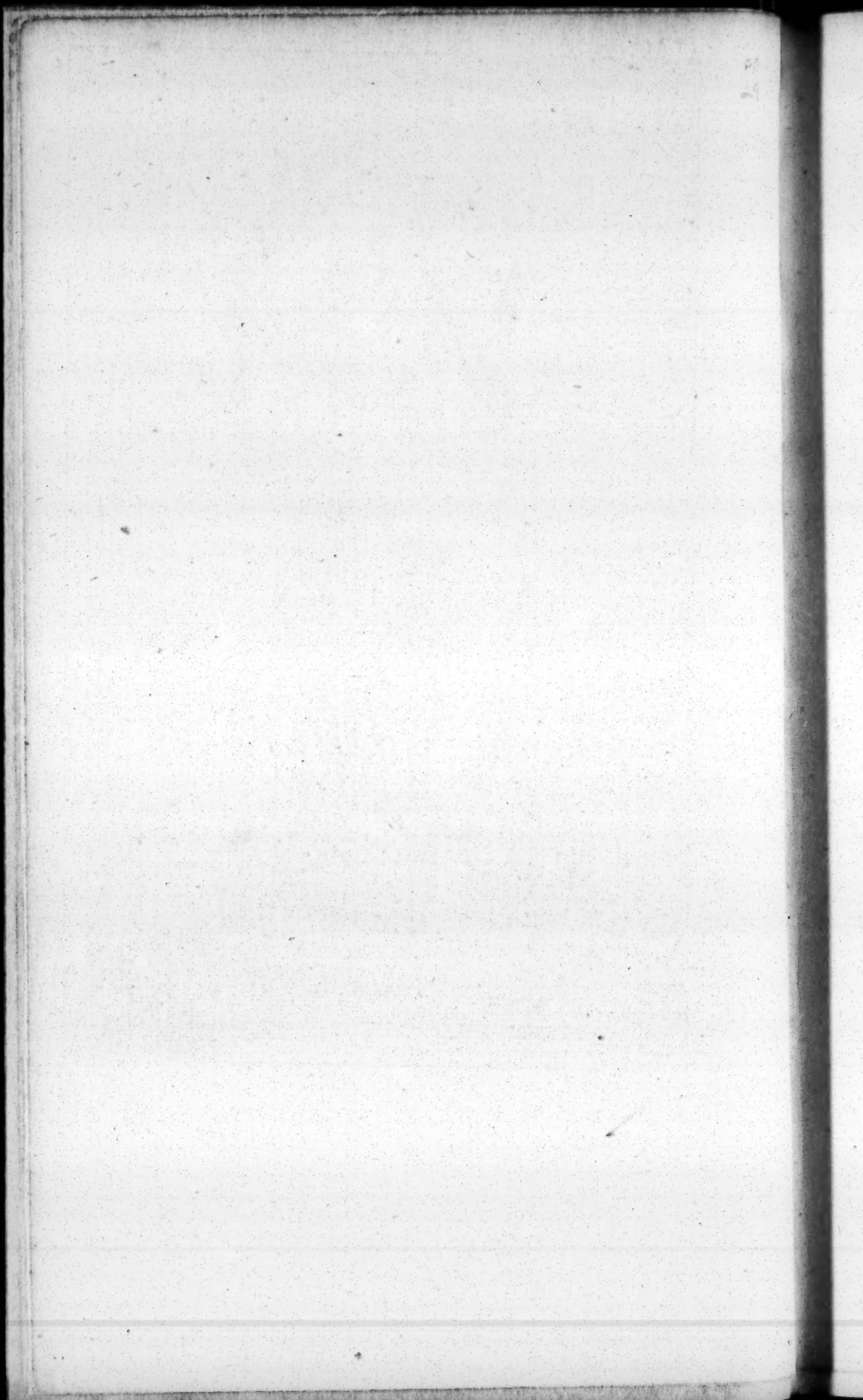
The **APOLLO VENATOR**, who presided over the chase, is represented in the noblest statue in the world, the Apollo Belvidere; where he is dressed rather too fine for his character. His hair is collected together a little above his forehead. His chlamys, which is only fastened with a gem over his breast, falls loosely down his back, and is tossed over his arm. On his feet is a sort of the fine buskins anciently used for hunting. All the rest of his body is naked. He holds his bow in his hand, as if he had just shot off an arrow<sup>d</sup>.

The

dials and other figures, is what the Romans called the Apollinean face (Mart. vi. ep. 29.) Nature, perhaps, had given him some resemblance of Apollo, and the artists and poets took care to represent him more like than he really was (Ovid. de Art. Am. i. v. 214. Æn. iv. v. 140. Virg. ecl. iv. v. 10.) Suetonius (in Aug. c. 94.) says, he was really very beautiful, and that he was believed to be indeed the son of Apollo. That he gave into this flattery is too plain; for, at an infamous feast (in which he and five of his courtiers represented the great gods, and as many ladies the six goddesses) he himself was dressed with the attributes of Apollo: and, what is more, he affected to have it supposed that his eyes beamed forth brightness like Apollo's; and was mightily pleased, when he looked fully upon any body, if they held down their eyes, as when the sun glares too strong upon them. This vanity helps to explain a passage in Virgil, in his representation of the battle of Actium. Æn. viii. v. 678. See also iv. v. 150. and i. v. 591. and Propertius, l. vi. el. 6. v. 30.

<sup>d</sup> He may be thus far adorned as Apollo, so often described by the poets, quitting Lycia, his hunting seat, to go to Delos, where he appeared in more state, and much as Virgil describes him, where  
he







The MUSICAL APOLLO presided over poetry and the muses. He is called either Vates or Lyristes; music and poetry in the earliest ages making but one profession. Sometimes he is naked, with his hair collected over his forehead, with his lyre in one hand, and his plectrum in the other, and sometimes, in particular, leaning on a rock. At other times he is dressed in a long robe, with his hair all flowing down at full length, and crowned with laurel, the distinguishing habit of this Apollo<sup>c</sup>.

He compares Æneas (when going a-hunting) to this God. Whether Virgil, in his comparison, had this statue in his eye or not, they both relate to the Apollo Venator, dressed finer than usual, and both in the poet, and in the marble, he is represented as the standard of beauty. This beauty and his motion are the two principal points aimed at by Virgil, and the chief things that strike one in viewing the Apollo Belvidera, *Æn.* iv. v. 150. Max. Tyr. *Dissert.* 72. Stat. *Achil.* l. i. v. 166.

<sup>c</sup> The poets, especially of the Augustine age, are very full in their descriptions of him, Propert. iii. el. 3. v. 14. Ovid. *de Art.* Am. ii. v. 496. *Id.* iii. v. 142. *Id.* i. el. 8. v. 60. *Met.* xi. v. 169. Tibul. iii. el. 4. v. 42. 91. In this dress Apollo is supposed to appear at the feasts of Jupiter, particularly at the solemn one after the defeat of Saturn; under which character he may be called the festal Apollo, Tibul. l. ii. el. 5. v. 10. Thus too the poets, or musicians of old, were dressed when they sung to the lyre at the table of princes, as Iopas was at Dido's feast, *Cytharâ crinitus Iopas personat auratâ—Æn.* i. v. 741. Iopas is here styled Crinitus, which implies his being dressed like the Festal Apollo. Had Mr. Addison been aware of this, he could not have called Crinitus here "an epithet quite foreign to the purpose." A strong instance of the use of being acquainted with the ancient customs of the Romans, and appearances of their gods, on such and such occasions, towards understanding the poets. See *Diss.* on ancient and modern learning, p. 6.

As

As to the *MUSES*, it is remarkable, that the poets say but little of them in a descriptive way, though they invoke them so often, and are so much obliged to them. Where they do speak of them, it is generally something in relation to themselves<sup>f</sup>. They were a frequent ornament for libraries of old, and are often seen, and very properly, on the tombs, either of poets, or philosophers, or musicians, or astronomers. On these you may meet with all the nine muses, with some deity, particularly Apollo, in the midst of them<sup>g</sup>.

The

<sup>f</sup> Thus Statius describes the muses mourning over a dead poet, in silence, *Theb.* vii. v. 554. See also *Stat.* ii. *Sylv.* 7. v. 38. *Hor.* iv. *od.* 3. v. 2.

<sup>g</sup> There is a relievö on a sarcophagus in the Capitoline gallery in Rome, in which the nine muses are represented; by the help of which, and Ausonius's description of them (*Idyl.* 26.) our author has attempted to distinguish them from one another, which has always been very difficult. The order of them seems to be quite arbitrary, as appears by the different ranging of them by Herodotus, (who has annexed their names to the nine books of his history) and by Ausonius, as well as in all the relievös now to be met with. In the relievö above-mentioned, they are placed and distinguished in the following manner:

*CLIO* is first, and distinguished by the roll, or book, in her hand, or with the longer, bolder pipe (*Hor.* i. *od.* 12. v. 2.) Her office was to celebrate the actions of departed heroes, though Statius makes her descend to lower offices from the old notion that every thing penned in hexameters was an epic poem, *Stat.* i. *Sylv.* 2. v. 10.

*THALIA*.

The ACTIAN APOLLO was much celebrated, especially in the Augustan age, as having

THALIA was the muse of comedy and pastorals (Virg. *eccl.* vi. v. 2.) and is distinguished by her comic mask in her hand, and her pastoral crook.

TERPSICHOE has nothing to distinguish her. Ausonius gives her the Cithara. On the medals of the Pomponian family, three muses have stringed instruments in their hands, but we do not know them from one another; and are used to call the Cithara, Barbiton, and Testudo, by the name of Lyres. These three muses are in the relieve the third (which the author calls Terpsichore) and the fifth and seventh, which appear to be Erato and Polyhymnia; though that cannot be determined, till the names and shape of the stringed instruments come to be better known.

EUTERPE presided over the music played on two pipes [*tibiae*] at once, as in the remarks before Terence's plays. By these pipes she is distinguished, though sometimes she holds the fistula, or calami, in her hands, and is so described by Ausonius, Hor. i. od. i. v. 33.

ERATO, who presided over the amorous kinds of poetry, is genteelly dressed, looks pretty, though thoughtful. She is represented pensive, or else full of gaiety, as she appears on gems; both which characters, though opposite, suit well with lovers, and, consequently, with their patroness. Ovid invokes her with much propriety in his Art of Love (l. ii. v. 16.); and in his Fasti for April, the lover's month among the Romans, he calls it the month of Erato. Fast. i. v. 1. 16. 246. 349. 14. 196. But Virgil seems to invoke her improperly before a scene of battles, unless it was because the war was caused by a woman, *Æn.* vii. v. 45.

CALLIOPE is called by Ovid (*Met.* v. v. 340.) the chief of the muses; and by Horace, Regina, as skilful on all instruments. l. iii. od. 4. v. 4. The tables in her hand mark her distinguishing character, which was to note down the worthy actions of the living. The books of old were like the rolls in the offices for old records; and the form we now use for books, was then only



ing assisted Augustus in his engagement with Antony<sup>b</sup>. His appearance and dress seem to have been partly of the Apollo Venator, and partly of the Lyristes. At least the poets in general gave him a bow in his hand<sup>i</sup>. But in a statue afterwards made by the famous Scopas, and placed in a temple in Augustus's palace, (hence called the Apollo Palatinus) he was represented solely un-

only used for tablets [pugillares] or pocket books, called by Catullus *pugillaria*, and by Ausonius *pugillar bipatens*.

POLYHYMNIA is distinguished by some stringed instrument in her hand, perhaps what the Romans called the Barbiton, which we have no name for, Hor. i. od. i. v. 34.

URANIA presided over astronomy, and is distinguished by the celestial globe at her feet, and the radius in her hand, Æn. vi. v. 851. In statues, the globe is sometimes in her hand, and sometimes placed on a column before her, Stat. Theb. viii. v. 554.

MELPOMENE was the muse of the stage, and presided over all melancholy subjects, as well as tragedies. Hor. ii. od. 24. v. 4. l. iii. od. 30. v. ult. She is distinguished by her mask on her head, which is sometimes placed so far backward, that it has been mistaken for a second face, as may be seen in Montfaucon i. pl. 59.

<sup>b</sup> His statue stood on the promontory of Actium, or Leucate, on a place called the Lover's Leap (Ovid. Her. ep. 15. v. 170.) and was visible a good way at sea, and revered by the mariners (Virg. Æn. ii. v. 275.) to which Augustus is said to address his devotions before the battle of Actium.

<sup>i</sup> Petr. v. 115. Æn. viii. v. 706. Propert. iv. el. 6. v. 57. 68. This confusion of attributes, though very uncommon, is found in other figures of this god, Plin. Nat. Hist. l. 34. c. 8. Our author describes here a most puzzling statue at Turin, Polym. p. 94.

der the character of the Apollo Lyriftes <sup>k</sup>, and is fo described by the poets. They fpeak of him as in his flowing robe, and playing on the lyre, and even as quitting his bow <sup>l</sup>.

The representation of Apollo, as prefiding over the fun will be confidered among the planets.

The APOLLO MEDICUS is often mentioned by the poets; and there is very frequently the ferpent at the feet of his ftatues, as the emblem of the god of health. In thefe figures he has generally an eafy mild look, and the ferpent lies fleeping or quiet by him. Had this ferpent been the python, as the Italian antiquaries would have it to be, his features would have been all fevere and terrible, as in the following character <sup>m</sup>.

APOLLO the TORMENTOR was fo called from a ftatue, representing him flaying Marfyas alive with his own hands. The figures relating to Marfyas were very common, and there are ftill remaining enough to fhew the whole feries of the

<sup>k</sup> Auguftus built a temple on the fpot to the Aëtian Apollo, and afterwards another within his palace, where Scopas's noble ftatue was placed, Paterc. c. ii. v. 81. Suet. in Aug. c. 29.

<sup>l</sup> Hor. Car. Sæc. v. 34. Propert. ii. el. 31. v. 16. l. 4. el. 6. v. 70. His figure therefore muft have made much the fame appearance as the Aëtian Apollo on the medal of Auguftus, where he appears in the long robe, but flung back loofe, with the lyre and plectrum.

<sup>m</sup> Ovid. Rem. Am. v. 706. 76. Met. i. 524. Æn. xii. v. 406. Prop. iv. el. 6. v. 35. Stat. Theb. i. v. 712.

story in all its different periods, which are all described in the poets, and are some of them so horrid as not to be read without pain <sup>n</sup>.

Apollo, no doubt, had the same avenging air in the representations of the story of Niobe. She had highly incensed Latona, who desired her two children, Apollo and Diana, to avenge the affront offered to her. They grant her request, and slay all Niobe's children, seven sons and seven daughters. Ovid is very full in the account of this affair. He represents these deities with their bows, performing this piece of vengeance, and tells us how and where each son was wounded <sup>o</sup>.

<sup>n</sup> He appears on a gem in the Massimi collection, ordering Marfyas to be flead, with a face that makes one almost tremble to look upon it. See Stat. Theb. iv. v. 186. Fast. vi. v. 708. Met. vi. v. 386. 391. There was a statue in the Forum near the seat of judgment, alluded to by the poets, Mart. ii. ep. 64. Hor. i. sat. 6. v. 121. Juv. Sat. ix. v. 4.

<sup>o</sup> There was a fine relievo on one of the folding doors to the temple of Apollo Palatinus, Propert. ii. el. 31. v. 14. and another spoken of by Pliny, Nat. Hist. l. 36. c. 5. There is a noble collection of detached figures in the Medicean gardens, representing Niobe and her children about the beginning of the action. Among the sons there is a figure, which our author thinks is meant for Amphion, being too old for one of his sons. His attitude agrees with Juvenal's description of him in Sat. vi. v. 173. who supposes him present. These figures are fully described, with judicious remarks, in Polymetis, p. 98. Besides this select set (which were dug up near the Porta di San. Giovanni, and purchased by the Grand Duke) there are single figures of Niobe's sons in several collections at Rome. See Ovid, Met. vi. v. 217.



Apollo and Diana were considered as the inflictors of plagues, and all sudden deaths; and are said to discharge arrows on these occasions<sup>p</sup>. The wounds, arrows, and deities, were sometimes visible, and sometimes not. Ovid speaks of the wounds as visible on the brothers, and as invisible on the sisters. The deities, by his account were invisible too, even to the sufferers themselves<sup>q</sup>.

### D I A N A.

The DIANA VENATRIX, or the goddess of the chase, is of all Diana's characters the most known. She presided over the woods, and delighted in hunting. She is often represented as running, with her vest flying back, though shortened, and girt about her. She is tall of stature, and her face, though very handsome, is something manly. Her legs are bare, well-shaped, and very strong. Her feet are sometimes bare too, and sometimes adorned with buskins, worn by the huntresses of old. She has a quiver on her shoulder, and holds either a javelin, or a

<sup>p</sup> Hence, perhaps, a person who dies suddenly (on the road, or the like) is still said, in several nations, to be *Sun-struck*. Thus the French, *coup de soleil*; and the Italian, *colpo de sole*. This was an early notion among the Romans. See Ennius in Alcæone, and Actius in Erigone.

<sup>q</sup> Apollo as the inflicter of plagues, is sometimes described as in Homer, when sending a pestilence to the Grecian camp, surrounded with clouds; or, as Horace (i. od. 2. v. 31.) translates Homer's words, "with clouds wrapped about his shoulders." Thus both he and Diana are described by Ovid. Statius has followed the same idea, Theb. i. v. 631.

bow,

bow, in her right hand. Thus she appears in some of her statues, and in the descriptions of the poets, who often, by a single epithet, bring the idea of her whole figure to the mind<sup>r</sup>.

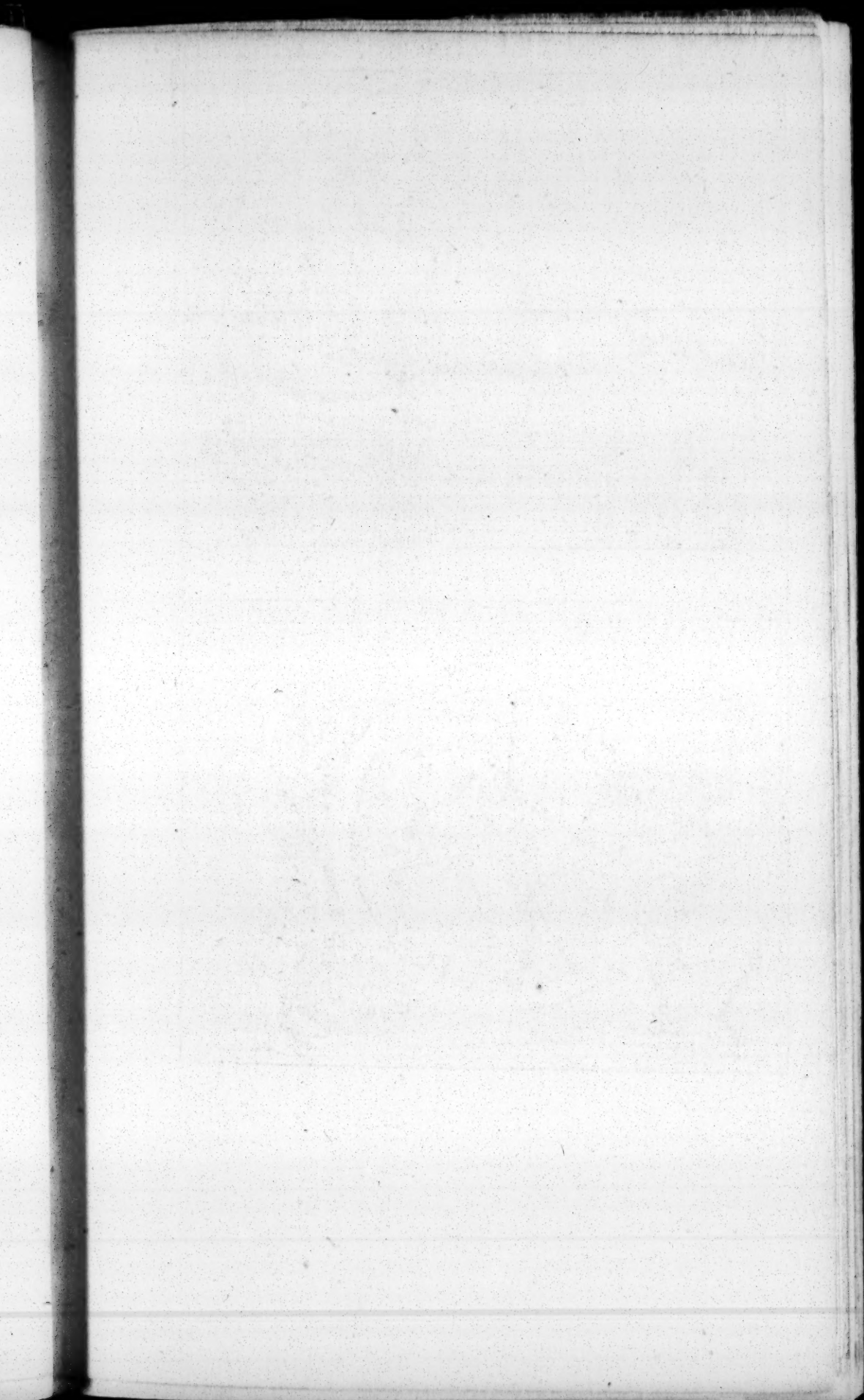
The statues of this Diana were frequent in woods, where she was represented as hunting, or bathing, or resting herself. It was on one of these occasions that Actæon had the misfortune to see her so fatally to himself. The story is told in little on a gem (in Maffei's collection) and more largely by Ovid in verse, and by Apuleius in prose<sup>s</sup>.

DIANA presiding over the moon will be treated of among the planets.

The DIANA TRIFORMIS (called also HECATE or TRIVIA) is represented with three heads and

<sup>r</sup> Ovid. Her. ep. 4. v. 40. Ovid. i. el. 1. v. 12. Fast. ii. v. 156. Art. Am. iii. v. 144. l. iii. el. 2. v. 32. Virg. Ecl. vii. v. 32.

<sup>s</sup> Both the gem and Ovid represent the nymphs as huddled round the goddess to hide her; but, as Ovid observes, it was partly in vain, as she was so much taller than the nymphs, which is frequently marked by the poets. This was finely expressed in the famous picture of this goddess by Apelles, who (Pliny says, Nat. Hist. b. 35. c. 10.) formed his idea of it from Homer's description, and even surpassed his original. Virgil has imitated the same description, *Æn.* i. v. 502. *Odyss.* *Æ.* v. 108. What pleasure would it be to compare the copies of Apelles and Virgil with so great a master as Homer! Apuleius's description is very remarkable. See *Asin.* *Aur.* ii. Statius (*Theb.* 4. v. 433.) gives a pretty description of her as resting herself, which would make a good picture or statue. See Ovid. *Met.* iii. v. 188.





p. 37.

1.



p. 38.

2.



three bodies<sup>t</sup>. She is frequently invoked in enchantments, as being the infernal Diana, and appears more like a fury than a celestial goddess, with the instruments of terror in her hands, and grasping cords or swords, or serpents, or flaming torches. Pl. 2. n. 2.

There are other less distinguished characters of this goddess, one of which seems to have been usually overlooked, and may be called the CELESTIAL DIANA, not as to her power in the heavens, but as to the appearance she makes in the great council of the gods. She is larger, and dressed in a full and long robe, though she still retains her bow, and the quiver on her shoulder<sup>u</sup>.

## C E R E S.

CERES, the goddess of agriculture, is represented by the artists and poets with her head crowned either with corn or poppies, and her robes fall down to her feet. She seems to have been a beauty of the brunette kind; and her dress was well adapted to her complexion. The only objection to her beauty is, that her breasts,

<sup>t</sup> Trivia is only an accidental name, from her statues standing where three ways met, Ovid. Fast. i. v. 142. Her. ep. 12. v. 79. Met. vii. v. 194. Hor. iii. od. 22. v. 4. Æn. iv. v. 511.

<sup>u</sup> She is described by Statius much like this. Achil. i. v. 348. This description tallies with a statue at the Lord Leicester's, in London. Cicero describes a statue much like this, which belonged once to Scipio Africanus, Orat. iv. in Ver.

in most figures, are represented very large. This Ovid omits, but it is mentioned by the earlier poets <sup>w</sup>.

### M E R C U R Y.

The chief character of MERCURY is that of Jupiter's messenger. His make is young, airy, and light, all proper for swiftmess. His limbs are finely turned, and he yields to none but Apollo and Bacchus in beauty <sup>x</sup>. His distinguishing attributes are his petasus, or winged cap: the talaria, or wings for his feet; and the caduceus, or wand, with two serpents about it <sup>y</sup>.

<sup>w</sup> Ovid. Met. vi. v. 118. Id. iii. el. 10. v. 3. Fast. iv. v. 424. 62c. Met. viii. v. 781. Fast. iv. v. 616. Lucr. iv. v. 1158. Virgil describes Ceres as regarding the husbandman from heaven, and blessing his work; of which there is a picture in the Vatican manuscript, Geo. i. v. 96.

<sup>x</sup> The poets give the same idea of him, Ovid. Met. ii. v. 818. 731. Hor. i. od. 2. v. 43. Æn. iv. 579.

<sup>y</sup> The cap is like the common cap of the servants of old. The wings might be taken off; and there are sometimes only two feathers stuck in it. (Plaut. Preface to Amphitryon). Hence, perhaps, the custom of Roman messengers, sticking a feather in their cap, which was sometimes put into the letter itself, as a mark of dispatch, Juv. Sat. iv. v. 149. The wings for the feet might also be taken off. In a figure in the Justinian gallery, Cupid is putting the wings to Mercury's feet. The Caduceus too is sometimes represented with wings. Virgil describes Mercury thus equipped when sent to Æneas by Jupiter, Æn. iv. v. 251. See Stat. Theb. i. v. 311. He is thus represented in the Vatican manuscript, with the chlamys floating behind him in the air. Pl. 2. n. 3. By the flying back of the drapery, the artists generally mark the motion of a person going on swiftly, Ovid. Met. i. v. 529. The poets give him the chlamys as part of his dress, Met. ii. v. 736. Stat. Theb. 7. v. 39.

To



To these is added his harpè, or long sword, with a particular hook behind it. Pl. 3. n. 1. The descriptive epithets given by the poets agree with the old figures of it <sup>z</sup>.

Mercury had also a general power given him by Jupiter, of conducting souls to their proper place, and of re-conducting them up again upon occasion. Horace (l. iii. od. 11.) gives an extraordinary account of Mercury's descending to Orcus, and causing a cessation of sufferings there.

In the same ode Horace speaks of Mercury as a wonderful musician, and represents him with a lyre, of which he was said to be the inventor <sup>a</sup>.

<sup>z</sup> Luc. ix. v. 663. 678. (Here some read *Janati* for *hamati*, not knowing any thing of the hamus, or hook) Met. iv. v. 665. 719. 726.

<sup>a</sup> Mercury, after stealing some bulls from Apollo, retired to a cave, at the entrance of which he found a tortoise. He killed it, and diverting himself with the shell, was pleased with the sound it yielded; whereupon cutting thongs out of the hides he had stolen, he fastened them to the shell, and played upon them. By this legend it appears, that the most antient lyres were made of the shell of a tortoise, which is confirmed by the particular Roman lyre, called *testudo*. The most remarkable one is in the Montalti gardens, which not only shews the whole belly of the tortoise, and part of what the strings were attached to, but has two horns above like a bull's, with strings round their bottoms like thongs. As the tortoise is an amphibious-creature, it may be called *piscis*, or *fera*. This serves to clear a difficult passage in Statius, and another in Horace, Stat. i. Sylv. 5. v. 5. Hor. iv. od. 3. v. 20. See a riddle on the *testudo* being called a beast, a fish, and a harp, in Symposius. *Ænig.* xix. v. 20.

He is likewise described by the poets as the god of ingenuity and thieving<sup>b</sup>. These two characters are joined by Ovid and Horace<sup>c</sup>.

Mercury presided also over the merchants and tradesmen<sup>d</sup>. This Mercantile Mercury, as the dispenser of gain, is represented with the attribute of a purse in his hand, and with his winged cap on his head, which, in the language of the statuaries, is as much as to say, "If you take not gain when offered, it will fly away, and, perhaps, for ever<sup>e</sup>." The poets have the same idea of Mercury, and inform us, that it was a common subject for pictures, as well as other works<sup>f</sup>.

Mercury, though the patron of robbers, was supposed, however, to preside over the high-

<sup>b</sup> Hor. i. od. 10. v. 12. Met. xi. v. 315. Plaut. Prol. to Amphit.

<sup>c</sup> Ovid calls him the inventor of the lyre, and the god of thieves, in the same place, Fast. v. v. 104. So does Horace i. od. 10. v. 6, 7.

<sup>d</sup> From thence he is said to have his name, Mercurius a Mercibus dictus, Fest. Pomp. l. 1. The Romans called those who thrived in business, Viri Mercuriales.

<sup>e</sup> In a gem, Mercury is giving up his purse to Fortune; in a painting (in Mead's collection) he offers it to Minerva, who takes only a little out of it, as if good luck had more to do with it than good sense. In another gem, he offers it to a veiled lady like Pudicitia, who strenuously refuses it.

<sup>f</sup> Hor. ii. sat. 3. v. 67. Perf. vi. v. 63.

roads. The statues of this Mercury are of that odd terminal shape, so much in vogue in the best ages of antiquity. These old Termini were sometimes without, but oftner with, busts, or half figures of some deity on them; and those of Mercury so much more frequently than any other, that the Greeks gave them their general name from this god <sup>2</sup>.

<sup>2</sup> *Ἐπμῆς* is used in Greek for any terminal figures in general. There is an allusion in Juvenal which would strike us more strongly, were we used to see these terminal Mercuries as commonly as the Romans were of old. The satire turns upon this assertion, that where there is no virtue, there cannot be any nobility. Virtue among the Romans was, "a man's exerting himself in the service of his country or friends:" so that the comparing a man to a figure without arms or legs, must give the strongest idea of his being the most useless of mortals. See Sat. viii. v. 126-67.



## B O O K II.

*The six HEROES supposed by the Romans  
to have been received into the higher Heavens.*

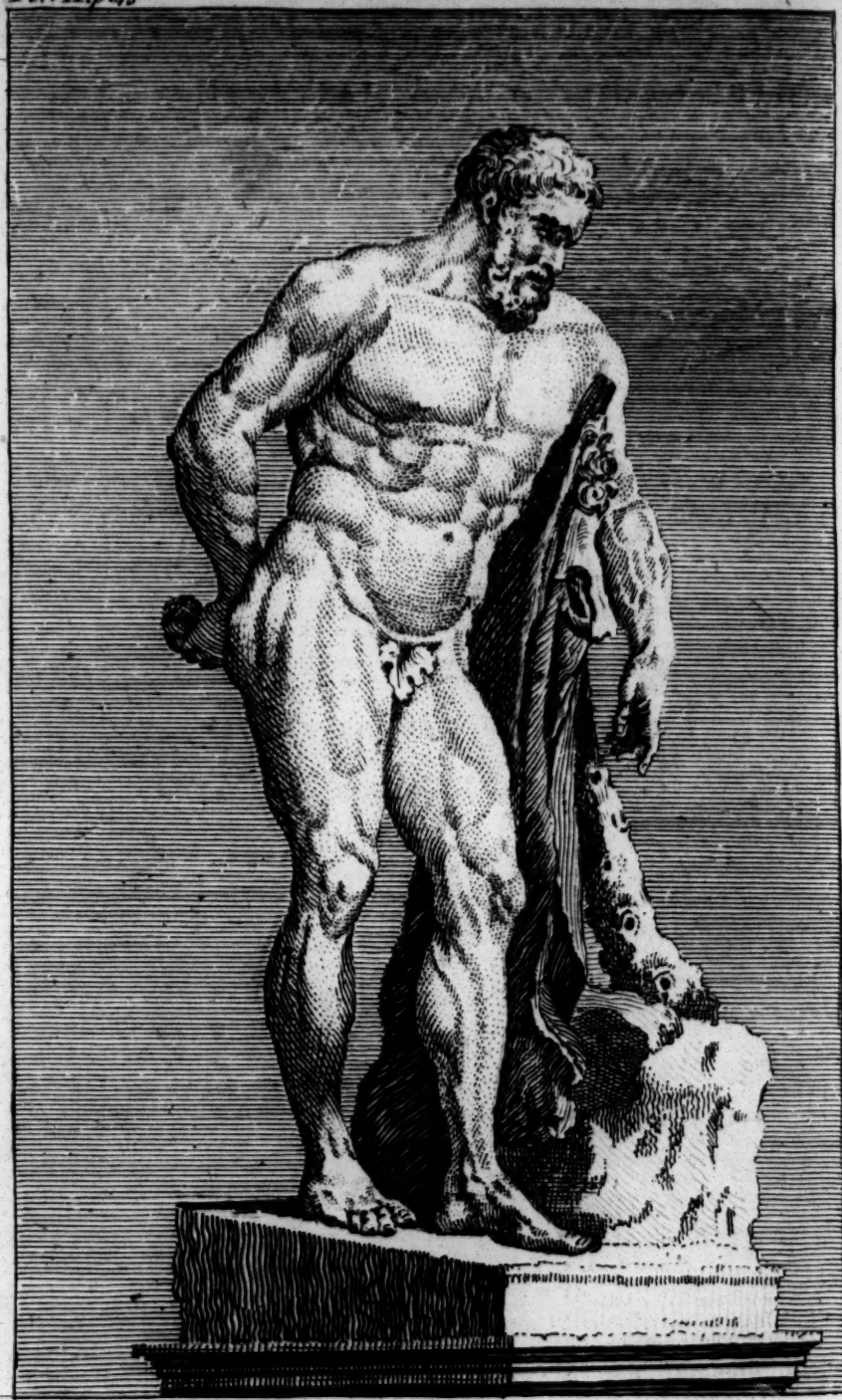
HERCULES, BACCHUS, ÆSCULA-  
PIUS, ROMULUS, CASTOR, and  
POLLUX.

**T**HOUGH there were great numbers of heroes that were supposed to have been received into some part or other of the heavens, either as stars, themselves, or as inhabiting or presiding over stars, and might very well be all considered as divinities by the antient Romans, there were but six of a superior order, who as such were supposed to be admitted into the community of the twelve great gods, namely, Hercules, Bacchus, Æsculapius, Ramulus, Castor, and Pollux <sup>a</sup>.

<sup>a</sup> Our author says he used to confound these with the common heroes supposed to have been deified of old, till he observed that the Roman poets, when speaking of men who made the noblest appearance upon earth, and were therefore received into the higher heavens, always instance in some or other of these six, Hor. ii. ep. i. v. 17. Id. iii. od. 3. v. 16. Æn. vi. v. 806. and v. 130. (where *pauli* seems to be the six) Sil. xv. v. 83. He observed the same in the prose-writers, Plin. Nat. Hist. vii. c. 26. Cic. de nat. deor. ii. But his chief authority is a quotation by Cicero from the laws of the twelve tables, where these six are named as received into heaven for their merit, and ordered to be worshipped, tab. xi. c. 4. Cic. de leg. 2.

HERCULES







## HERCULES.

HERCULES was pointed out by the antient heathens, as their great exemplar of virtue. And, indeed, as their idea of virtue consisted chiefly in seeking and undergoing fatigues with patience and steadiness for the benefit of mankind, they could scarce have chosen a fitter person, the course of whose life was almost wholly taken up with labouring for the good of his fellow creatures.

The Farnese Hercules (one of the most celebrated statues) represents him as resting after the last of his twelve most noted labours. He is leaning on his club, and holding the apples of the Hesperides in his hand. He is all formed to express strength. The breadth of his shoulders, the spaciousness of his chest, the vastness of his size, and the firmness of his muscles, show more force and resistance in his make than was ever found in the most famous gladiator, or boxer, of old. All these particulars are marked out also by the poets<sup>b</sup>. Pl. 2. n. 4.

E 3

The

<sup>b</sup> Æn. vi. v. 802. Hor. iii. od. 3. v. 9. Her. Fur. Act. 3. Sc. 2. v. 625. Flac. ii. v. 491. Her. Oer. Act. 3. Sc. 2. v. 827. Stat. Theb. vi. v. 849. Horace has been supposed to allude to this particular statue in the expression, *invicti membra Glyconis* (l. i. ep. i. v. 31.) As the name of Glycon, on the base, shows him to be the maker, this statue might be called, for distinction sake, the Hercules Glyconis. If so, Horace might well call it  
the

The chief attribute of Hercules, or the distinguishing character of his figures, is his incomparable strength. His other attributes are his lion's skin, his club, and his bow. The lion's skin is sometimes so put on, that the head and jaws of the lion appear over his head<sup>c</sup>.

To avoid confusion, the adventures of Hercules may be placed in the following order :  
 1. Such as are previous to his twelve celebrated labours. 2. The twelve labours themselves. 3. His voluntary exploits, which he undertook of himself.

I. His first exploit was strangling two serpents sent to destroy him in his cradle, when he was but half an hour old. The artists have shown a great deal of fancy in the various ways of representing this story, which are all touched upon by the poets<sup>d</sup>.

#### Another

the Glycon in verse. The epithet of *invisus* too would be much more proper, when applied to the Farnese Hercules, than to a gladiator of the name of Glycon, as the commentators suppose it.

<sup>c</sup> This was a sort of military dress among the Roman soldiers, as may be seen on the Trajan and Antonine pillars, and is taken notice of by the poets, *Æn.* xi. v. 680. *Æn.* vii. v. 609. *Stat. Theb.* i. v. 487. *Flac.* i. v. 155. *Stat.* iii. *Sylv.* i. v. 364 and *Lucian* l. i.

<sup>d</sup> Sometimes he has a smile on his face, as if pleased with the colours and motions of the serpents. Sometimes he looks concerned for having killed them. Sometimes the steadiness and strong gripe of the infant are expressed. On a gem, his nurse is introduced,

Another of his youthful exploits was killing a vast lion in a vale near his native city Thebes. Hercules is described by the poets, in his conquests of lions, two ways, either as squeezing them to death (as in his earlier engagements) or tearing their jaws asunder. The first way was very awkward, and it exposed him all the while both to their fangs and claws, as appears in the figures that represent it <sup>c</sup>.

II. The Twelve Labours, so termed by way of eminence, and which he was to perform by the malignity of Juno, and the fatality of his birth, are more easily to be fixed by the artists than by the poets, who, indeed, agree as to the

introduced, with his twin-brother Euristheus in her arms, she quite frightened, and he not regarding her, *Her. fur. Act. ii. sc. i. v. 219. Stat. 3. Syl. i. v. 48. Mart. l. 14. ep. 177. Pl. Amphit. Act. v. sc. i. v. 46—67.* What is still more extraordinary, there are exploits ascribed to Hercules before he was born of Alcmena. Though he was born not long before the Trojan war, he is made to assist the gods in the giants war, *Æn. 8. v. 298.* and some talk of a tradition in heaven that the gods could never conquer the giants without the help of a man, *Macr. Sat. i. c. 20.* This perhaps is one of the most mysterious points in the heathen mythology.

<sup>c</sup> *Stat. Theb. i. v. 487. Stat. 4. Syl. 6. v. 41. Her. fur. Act. i. sc. i. v. 225. Stat. Theb. iv. v. 828. and vi. v. 271. 273. Sil. iii. v. 34.* There is a figure in the capitol of Hercules very young, and yet with a lion's skin over his head, which serves to justify several modern artists, as well as some eminent painters, who have been thought to give Hercules this dress too early, for want of considering that he had acquired such a spoil before he slew the Cleonæan lion.



number, but usually so blend his ordinary and extraordinary labours together, that it is impossible for them to know one from the other<sup>f</sup>. It is from some ancient relievos that we learn what the twelve were, though as to the particular order of them the relievos themselves disagree. The following order is taken from a relievo on an altar, which stood by the gate of Albano, but has been lately removed to the Capitoline gallery<sup>g</sup>.

1. The first labour is Hercules's engagement with the Cleonæan lion. He is represented killing the monster, by tearing his jaws asunder, just as Silius says this action was wrought on the folding doors of Hercules's temple at Gades in Spain.

2. The second is the conquest of the Hydra, the most difficult task of all. The old artists differ in the representations of the Hydra. Sometimes it is a serpent branched out into several others; and sometimes a human head, descend-

<sup>f</sup> Mart. ix. ep. 102. Ovid. ix. v. 180. Sil. iii. v. 44. Æn. viii. v. 257. Her. fur. Act. 2. sc. 1.

<sup>g</sup> This altar having served for a common seat, has suffered so much, that the three first labours are here supplied from other antiques. This relievo differs in the order from another at the Villa Cafali at Rome. Ausonius, in an inscription, probably for some relievo, has named and ranged the whole twelve. One Hilasius, an old grammarian, has done the same, though in a different manner. He begins with a mistake, by calling it the Numæan lion.

ing,

ing, less and less, in serpentine folds, and with serpents upon it instead of hair <sup>h</sup>.

3. The third is the Erymanthian boar. Hercules is represented as having tossed the monster over his shoulder, and carrying him away in triumph. Nothing descriptive of this is in any Roman poet <sup>i</sup>.

4. The fourth is the wild stag, said, by the poets, to have been of a prodigious size, and to have had brazen feet. Hercules, in the relievo, is kneeling upon him, and holding him by the horns.

5. The fifth is the Stymphalides. The birds are supposed to be so high, that they were not expressed by the artist, only Hercules is seen shooting with his bow up into the air, and one of the birds lying dead on the ground. They are expressed on gems as flying too, but then Hercules is kneeling, to allow the great distance between him and the birds.

<sup>h</sup> The poets seem to speak of both, though they have been generally understood only of the former. As any one of these serpents heads was said to be double upon being cut off, the number of heads must have been at the choice of the artist. The poets carry it sometimes as far as a hundred, Met. ix. v. 72. Hor. ii. ep. i. v. 11. iv. od. 4. v. 62. Æn. viii. v. 300. Æn. vii. v. 658. Her. Oct. Act. 4. sc. 2. v. 1293.

<sup>i</sup> Except Martial alludes to it, l. ix. ep. 102. v. 6. These three labours, being effaced on the relievo, are taken, the two first, from a gem at Florence, and the third from a gem at Paris.

6. The sixth labour is cleansing of Augeas's stables. He is represented as resting after it, and sitting on a basket, with a dung fork in his hand. This was too disgraceful to be taken notice of by the poets.

7. The seventh is the Cretan bull. He is represented as having flung the bull over his shoulders, with as much ease as he did the boar. Ovid makes him hold the bull by the horns, as he did the stag.

8. The eighth labour is his killing Diomedes and his horses, whom he used to feed with the flesh of his subjects. There are antiques, in which the wretches are represented as flung alive into the manger <sup>k</sup>.

9. The ninth is his conquest of Geryon, who is generally represented with three bodies <sup>l</sup>. Though he was a giant, he looks in the relieve as a boy, perhaps to make Hercules look the taller.

10. The tenth is the conquest of the Amazon. He is generally, as here, represented taking off her zone, and is so described by the poets <sup>m</sup>.

<sup>k</sup> Sil. iii. v. 196. 38.

<sup>l</sup> *Æn.* viii. v. 203. vi. v. 289. *Hor.* ii. od. 14. v. 8. *Met.* ix. v. 185. *Lucr.* v. v. 28. *Æn.* vi. v. 285.

<sup>m</sup> *Met.* ix. v. 185. *Mart.* ix. ep. 102.



11. The eleventh is his dragging up Cerberus from the infernal regions. In the relievo, and other works, he is represented as dragging Cerberus after him; but the poets have described Cerberus as trembling, dreading the light, drawing back, and turning away his eyes, to avoid the pain of beholding it <sup>n</sup>.

12. The twelfth, and last labour, is his killing the serpent, and gaining the golden fruit in the gardens of the Hesperides. He is represented here with an erect air; and a look of satisfaction, as having finished all the orders of Euristheus <sup>\*</sup>.

III. Of the voluntary labours of Hercules: one of the most remarkable was his combat with the vast giant Antæus, a son of the earth, as all giants were supposed to be. Hercules, who travelled every where to rid the world of monsters, went to seek him in Africa, and had a long combat with him. Their way of fighting was a mixture of wrestling and boxing. Hercules foiled his antagonist several times; but as often as he fell on his mother earth, she instantly supplied

<sup>n</sup> All this is expressed in so picturesque a manner by Virgil and Ovid, that they seem to have borrowed some strokes from a celebrated picture in their times, *Æn.* vi. v. 395. *Met.* vii. v. 413.

<sup>\*</sup> In many antiques the serpent is twining round the tree as he is described by Lucan, who gives the fullest account of this affair, *Luc.* ix. v. 367. and in some you have the nymphs themselves, who had the care of this celebrated tree,

him with fresh strength. Hercules, at length, finding out the mystery, grasped him in his arms, and pressed him to death <sup>p</sup>.

There is no antique of their struggling on the ground; but the latter part of the combat, or the victory over Antæus, was represented frequently in statues of old<sup>q</sup>; and it is still not uncommon on gems and medals, as well as in statues. The large statue of this at Florence represents Hercules's steadiness whilst he is pressing Antæus to death; and Antæus as far spent, and faintly endeavouring to rid himself from the knot, in which Hercules grasps him round the middle<sup>r</sup>. Pl. 3. n. 2. As

<sup>p</sup> Lucan describes the battle at large, particularly the two chief points, his struggling with him in vain on the ground, and his pressing him to death in the air, Luc. iv. 652. 633.

<sup>q</sup> Martial speaks of one properly placed in the Circus, Mart. l. 14. ep. 48. As the area of the amphitheatres was called arena, so the area of the circuses was called pulvis: and as arena was used for the whole amphitheatre, so was pulvis for the whole circus. Thus Stat. 5. Sylv. 2. v. 26. 124. Theb. x. v. 501. Met. vii. v. 541. Hence pulvis Antæi in Martial's distich seems to mean that part of the circus where the figures of Hercules and Antæus stood.

<sup>r</sup> This is very like the figure on medals, and, perhaps, all were copied from Polyclethus's famous statue at Rome, in Pliny's time, Nat. Hist. l. 34. c. 8. It agrees very well with Lucan's description towards the end of it, Luc. iv. v. 653. Ovid (from some other figures perhaps) makes Hercules hold this vast giant under his left arm, whilst he strangles him with his right hand, Her. ep. ix. v. 98. There is a little groupe at Florence, where the figures of Antæus and Hercules are engaged, and Minerva stand-  
ing

As Hercules freed Africa from this destroyer, so he put an end to the robberies of Cacus in Italy. Virgil gives an ample account of this exploit in his eighth *Æneid*. On some ancient gems, Cacus is seen in the act of stealing Hercules's oxen, and dragging them into his cave by their tails, just as the story is told by Virgil: and on a medal of Antoninus Pius, Cacus lies dead at his feet, and the country people pressing to kiss his hand as their deliverer. There is no gem, medal, or marble, yet found, representing the combat itself; and no wonder, since it is a subject more proper for painters than sculptors, and of paintings there is but a small share that remains to us<sup>1</sup>.

If

ing by, as if Hercules conquered by policy, as well as by strength. Though some make Minerva a constant attendant on Hercules (*Stat. Theb. viii. v. 512. l. 12. v. 584.*) yet the artists did not make her so in any other exploit. Juvenal exclaiming against the extravagance of flatterers, gives an instance in their comparing a long taper neck to the short thick neck of Hercules, whilst he is pressing Antæus, *sat. iii. v. 89.*

\* Virgil and Ovid differ in their accounts. Ovid makes Hercules dash out Cacus's brains with his club; whereas Virgil says expressly, he squeezed him to death, *Æn. viii. v. 261. Fast. i. v. 576.* Virgil seems to be the more exact; for when Hercules found out Cacus, he plunges into his cave, which was all dark, and full of smoke; consequently his club could be of no use. He therefore rushes on, and meeting Cacus, lays hold of him with one hand, and throttles him with the other. Both Virgil and Juvenal say, that Hercules dragged him out of his cave by the feet, and seem to refer to some known picture, or statue of this  
part



If these, and many other exploits <sup>t</sup> attributed to Hercules, be considered, one would think his whole life had been spent in hardships, from his birth to his agonies on mount Oëta. This last scene of his glorious life is fully described by Ovid, who, after giving an account of his sufferings, describes his assumption into heaven, and takes notice of his personage as enlarged, and rendered more august <sup>u</sup>.

This famous hero had very great faults, as well as very great virtues. He was a slave to women; he drank as immeasurably as he fought

part of the story, in which Cacus seems to have made an ignominious figure, *Æn.* viii. v. 267. *Juv. sat.* v. v. 127.

In the Sampieri palace at Bologna, there are three ceilings painted by the three Caraches, on one of which is the story of Cacus, to whom is given a human body, with the head of a beast, possibly from some antique; for Virgil calls Cacus a monster, and half-man and half-beast, *Æn.* viii. v. 194. 198. 267.

<sup>t</sup> Such as his bearing the heavens, *Met.* ix. v. 198. His conquering the Centaurs, *Æn.* viii. v. 294. His killing Busiris, *Met.* ix. v. 183. *Mart.* ix. ep. 102. His taking several cities in Europe and Asia, *Æn.* viii. v. 290.

<sup>u</sup> *Met.* ix. v. 168. This is whilst labouring under the torments of the poisoned shirt. After he had made his funeral pile, and laid down on it, he is quite composed, *ibid.* v. 238. Silius mentions a fine relievo of him on the funeral pile, *iii.* v. 43. and Pliny speaks of a celebrated statue of Hercules in torments at Rome, *Plin.* l. 34. c. 8. There is now a very fine one in the Barbarini palace, of a high Greek taste, the face of which expresses the agonies he suffered. Pliny mentions a famous picture in his time of his assumption, in the portico of Octavia. Ovid's account tallies exactly with Pliny's.

courage-

courageously. He is sometimes described as transported with passion, and sometimes as cringing with fear. But this was in his mad fits, when he killed his friends, and dashed out his children's brains; after which monstrous actions, he fell into a deep gloomy melancholy<sup>x</sup>. Under all these bad characters he is represented by the artists as well as by the poets<sup>y</sup>.

Since

<sup>x</sup> The chief scene of his effeminacies was in Asia, whilst he lived with Omphale queen of Lydia. He attended her like a slave with her umbrella. He holds the women's work-baskets for them, and even sits down to spin himself. He is scolded for working so awkwardly, and throws himself at their feet, to beg they would not lash him. See Ovid. *Fast.* ii. v. 325. 312. *Herv.* ix. v. 72. 74. 82. *Stat.* iii. *Sylv.* i. v. 43.

<sup>y</sup> Hercules, demeaned by his amours, is often to be met with. The Cupids are represented by taking away his club, and his mistresses are dressed up in his lion's skin, or himself in their cloaths. There is a statue of him (in the Farnese palace) with Omphale (as is supposed) in which he is dressed in a woman's gown, with a spindle in his hand.

The drunken Hercules is no uncommon figure still. According to Statius, he was invoked (in the frequent lectisterniums made to him by the Romans) under this character. A friend of Statius had a little figure of this god, which he put upon the table whenever any gaiety was carrying on. The figure held a cyathus in one hand, and his club in the other, with a good-natured mild look, as inviting others to be as well pleased as himself. *Stat.* 4. *Sylv.* 6. v. 58. This figure is remarkable for having run through a series of the highest fortunes of any upon record. It was a Hercules in miniature, of brass, cast by the famous Lysippus. Before it came to Statius's friend, it had belonged to Sylla; before him, to Hannibal, and was his fellow-traveller into Italy, as before that it had accompanied Alexander the Great

Since so many of these faults and meannesses are recorded of Hercules by the antients, it seems a wonder how they came to give him the foremost place among the very few heroes, who by their virtues were received in the highest heavens <sup>2</sup>.

## BACCHUS.

BACCHUS is described by the antient writers and poets as a very great warrior. They say, he traversed a great part of the world, and made considerable conquests in India. From these great achievements it is that he got a place in the highest heavens <sup>2</sup>. He is said to be the inventor of triumphs. He is very often seen in old relievos in a triumphal car, attended by a fantastic set of women, fauns and satyrs, and generally

Great in all his expeditions. It was not a foot high, so portable enough. This history of it is given by Statius at large, Stat. 4. Silv. 3. v. 38, 39. 74. 88. Hercules is represented much in the same manner on an ancient gem by Admon, at the Verospia at Rome, which our author thinks was copied from this very figure. See Polym. p. 116. n. 71.

<sup>2</sup> Lucian introduces Æsculapius disputing the right of precedence with Hercules, on account of these faults.

<sup>3</sup> Hor. i. od. 12. v. 21. Æn. vi. v. 805. Met. iv. v. 21. Fast. iii. v. 729. Hence too he was stiled Liber Pater, or Bacchus the great Prince; a sense in which Pater is used. Curtius says the greatest compliment his flatterers could pay Alexander the Great was, to say he exceeded Bacchus and Hercules, l. viii. c. 18. Hor. iii. od. 3. v. 16. Bacchus's expedition into India was before the Theban war. See Stat. Theb. vii. v. 567.

with



with elephants, lions, or tygers, and other Indian wild beasts.

Bacchus, however, is always represented by the best artists, with a face as young as, and perhaps more beautiful and effeminate than, ever man had. The poets agree with the artists, and speak as expressly of his eternal youth as of Apollo's, to whom he was reckoned equal (or at least next) for his beauty, and for the length and flow of his hair <sup>b</sup>.

<sup>b</sup> Ovid. *Fast.* iii. v. 774. *Tib.* i. *el.* 4. v. 37. *Met.* iii. v. 607. *ib.* iv. v. 20. The heads of Apollo and Bacchus were so like, they could hardly be known from one another, without some other attribute, only in their best figures Apollo's face is the more majestic, and Bacchus's the more charming, *Tib.* i. *el.* 4. v. 38. *Met.* iii. v. 421. *Mart.* iv. *ep.* 45. v. 8. Virgil (*Geo.* ii. v. 392.) speaks of little heads of Bacchus hung up by the countrymen on trees, from a notion that his regard gave fertility to the grounds. This obscure passage is clearly explained by a gem at Florence, on which there are heads on a tree looking every way. *Pl.* 2. n. 5. The poets generally attribute horns to Bacchus (to shew he was the son of Jupiter Ammon) which are seldom seen in his statues. This, our author thinks, was owing to the ignorance of the antiquaries abroad, who, seeing the horns, take it for a faun, and then add some attribute of a faun to the figure. Their smallness too makes them liable to be hid by the crown of grapes or ivy. Be this as it will, it is strange this attribute should be so frequent in the poets, and so uncommon in statues, Ovid. *Fast.* iii. v. 790. *Her.* *ep.* xv. v. 24. Ovid. *Art. Am.* i. v. 232. *ib.* iii. v. 348. *Stat.* *Theb.* ix. v. 436. *Flac.* ii. v. 272. *Stat.* *Theb.* vii. v. 151. Sometimes the horns were gilded, *Hor.* ii. *od.* 19. v. 30. *Stat.* 3. *Sylv.* 3. v. 62. Ariadne fell in love with him for his horns, *Fast.* iii. v. 500. From these horns Bacchus was called *Bicernifer*. Ovid. *Her.* *ep.* 13. v. 33.

The

The most usual attributes of Bacchus are his Thyrsus, his vine and ivy crowns, his Syrma or long triumphal robe, his Hebris or Faun's skin, his Cothurni or buskins. These are all described by the poets, who mention also sometimes a Mitra, and sometimes wreaths of flowers on his head <sup>c</sup>.

The cantharus, calathus, or scyphus in the hand of Bacchus, and the tyger at the feet of his statues, seem equally to relate to this character of the god of wine and jollity <sup>d</sup>. Under this joyous

<sup>c</sup> The thyrsus, Met. iii. v. 667. Vine and ivy crowns, Hor. iii. od. 25. v. ult. iv. od. 8. v. ult. Stat. Theb. v. v. 269. Faß. vi. v. 483. His syrma, Met. iii. v. 556. Her. Fur. Act. ii. sc. 3. v. 475. His hebris, Stat. i. Sylv. 2. v. 227. His cothurni, Virg. Geo. ii. v. 8. His mitra and wreaths, Hippol. Act. ii. chor. v. 755. 8co. Oed. Act. ii. chor. v. 415.

<sup>d</sup> He is said to have first introduced the vine into Europe, which he might bring with him after his conquest of India, where it naturally grew, and particularly about Nyssa, a place peculiarly sacred to Bacchus. Hence the ancients gave him the character of the God of Drinking. But it is uncommon to see him drunk in his old statues, and more so, to find him described in that condition by the old poets. Ovid represents him as pretending to be drunk, rather than being really so, Met. iii. v. 609. The modern ideas of Bacchus seem to be a mixture of the old characters of Bacchus and Silenus together. The youth of Bacchus is joined to the sottishness of Silenus, and instead of an ass, he is usually set astride on a tun. So that from the finest shape and face, he is brought by our painters and statuarys, to a fat jolly boy, half drunk, and as such has stole into the works of our poets. Horace calls him the modest, the joyous god, Hor. i. od. 27. v. 4. id. iv. od. 15. and once, speaking of him as the cause of drunkenness, he calls him immodest, Epod. xi. v. 21.

character he was considered of old as the inspirer of poets. They often speak of Bacchus and Apollo as their joint inspirers. Their Parnassus rose with two summits, one was called Nyssa, sacred to Bacchus; and the other Cyrrha, sacred to Apollo; and the Roman poets seem to have worn the ivy crown of Bacchus, even more than the laurel crown of Apollo\*.

### ÆSCULAPIUS.

ÆSCULAPIUS, or the god of health, was brought to Rome by the order of Apollo, when a pestilence raged in the city, and ever after considered as their preserver. He came to them under the shape of a serpent, and has a larger one than ordinary always by his figures, to distinguish it from the other serpents, which are the common attributes of the deities presiding over

\* This serves to explain some relievos where Bacchus is attended by the nine muses, much better than they have hitherto been. The muses are the properest attendants of Bacchus under this character, as Cupid is of Venus. Ovid, l. i. el. 3. v. 12. Id. de Art. Am. iii. v. 348. Stat. 5. Sylv. 3. v. 7. Id. i. Sylv. 5. v. 3. Luc. i. v. 66. Juv. Sat. 7. v. 65. Hor. i. ep. 19. v. 4. The ivy crown is often mentioned as worn by the poets, Virg. Ecl. viii. v. 13. Id. Ecl. vii. v. 25. Hor. i. ep. 3. v. 25. Juv. Sat. vii. v. 25. Ovid, de Art. Am. iii. v. 411. Ovid. de Trist. i. el. 6. v. 3. and it is plain they wore these ivy crowns as signs of being inspired by Bacchus. Mart. i. Ep. 77. v. 7. The laurel crown belonged properly to warriors (Met. i. v. 561.) but, perhaps, were given sometimes to epic poets. Statius speaks of his having both, Stat. 5. Sylv. 3. v. 9. 115.

health,



health<sup>f</sup>. In a statue in the Massimi palace at Rome, he is dressed in the habit of the old physicians, and has the mild look mentioned by Ovid, and observable in our modern physicians. His face resembles the Mild Jupiter. As the physicians were surgeons too of old, his right arm is bare, as ready for an operation. In his left he holds his stick, with the serpent twisted about it. These particulars are all marked by the poets, especially by Ovid, in his account of the first introduction of *Æsculapius* into Rome<sup>g</sup>.

## ROMULUS.

As the Romans thought they could not do too much honour to their founder, they made **ROMULUS** the son of that god, who must have been the most respected in the first ages of their military state<sup>h</sup>. He is sometimes represented so  
like

<sup>f</sup> The serpent was the mark of those deities, because much used by the antient physicians in their prescriptions, Fast. vi. v. 752. Stat. i. Sylv. 4. v. 102. Plin. Nat. Hist. 29. c. 4.

<sup>g</sup> *Æn.* xii. v. 402. Stat. i. Sylv. 4. v. 108. Stat. iii. Sylv. 4. v. 25. Met. xv. v. 662.

<sup>h</sup> The story of his birth seems to be a part of the vulgar religion only, and not of that of the wise. Livy speaks slightly of it first, but afterwards throws in an expression for the vulgar, Liv. l. i. c. 8. 15. Horace gives it a side stroke too, l. i. sat. 2. v. 126. The whole story of his birth is represented on a relieve at the Villa Mellini in Rome. It is divided into four compartments.

like his father, that it is difficult to distinguish their figures asunder. On a medal of Antoninus Pius he appears like Mars Gradivus, with a spear in one hand, and a trophy on his shoulder in the other. It is very likely that several of the figures of Mars, with a trophy so placed, belong rather to Romulus, who was the inventor of trophies among the Romans. The poets speak of his shaking his arms on his shoulder, call him Armifer, and say he carries the glory of his father Mars in the divine air of his countenance<sup>1</sup>.

The story of his deification is well known from the Roman historians. There is no figure of it known to our author; but the poets are very particular in their account of it. They say he was carried up to heaven in the chariot of Mars. He appeared more august, and was clad

timents. In the first, Mars is going to Rhea as she is sleeping by the Tiber. In the second, she is sitting with her twins in her lap, whilst Amulius seems to be upbraiding her. In the third, the two infants are exposed on the banks of the river; and the fourth represents them as cherished by the wolf, whilst Faustulus stands surprised at their strange situation. This work is but indifferent. However, the particulars of it are to be met with in other works of better ages. The descent of Mars to Rhea is not uncommon; and the infants, Romulus and Remus, suckled by the wolf, are very common on medals, gems, and statues. In some of these the wolf appears just as Virgil has described her, which is one instance out of many of Virgil's borrowing strokes from the poets of the first ages, *Æn.* viii. v. 634. *En. An.* l. i. Ovid seems to have copied him. *Fast.* ii. v. 419.

<sup>1</sup> Stat. 5. *Sylv.* 2. v. 129. *Sil.* 16. v. 76. *Æn.* vi. v. 780.

in the trabea, a robe of state, which implies an ecclesiastical, as well as a secular dignity, and consequently sometimes with his lituus, or augural staff, in his hand <sup>k</sup>.

### CASTOR and POLLUX.

CASTOR and POLLUX were received among the hero gods by the Greeks, and from them by the Romans, who had particular obligations to these deities, and therefore were very willing to retain them in that high station <sup>l</sup>. Their statues were common of old, and were placed, in particular, before the temple of Jupiter Tonans. Their figures in marble, and on family-medals (which are to be met with very often) are exactly alike. They have each a chlamys, and yet are almost naked. Each has a star over his head. Each has his horse of the same colour, and his

<sup>k</sup> Hor. iii. od. 3. v. 16. Fast. ii. v. 496. Met. xiv. v. 820. Fast. ii. v. 502. Fast. i. v. 375. Cicero calls it Romuli lituus, and Virgil lituus quirinalis. Cic. de div. i. Æn. vii. v. 187. The lituus usually attends the heads of Julius Cæsar in gems and medals, as a mark of his being, like Romulus, high-priest and king.

<sup>l</sup> They assisted the Romans at the lake of Regilla, and brought the news of Æmilius's decisive victory to Rome, the very day it was obtained. See Liv. l. ii. c. 20. and xlv. c. 6. Minucius Felix laughs at these legends; and they are ridiculed by Cotta, the Academic, Min. Fel. p. 43. Cic. de nat. deor. l. 2.



spear, held in the same posture. In a word, each has the same make, look, and features. In the descriptions too of the poets, never were twins more alike<sup>m</sup>. Pl. 2. n. 6.

<sup>m</sup> Ovid. Met. viii. v. 375. Stat. Theb. v. 440. Apollo, in Lucian, begs Mercury to tell him how to know one from the other.

## B O O K III.

*The MORAL DEITIES; or, the  
DEITIES who presided over the virtues  
of men, and the conduct of human life.*

THE Romans were enjoined in the laws of the twelve tables, to erect altars in honour of those MORAL BEINGS, by whose aid mortals obtained a place in the heavens<sup>a</sup>. These deities were supposed, of old, to inspire men with some particular virtue, or to bestow those things which tend to glory or happiness, or to preside over the conduct and events of human life. The poets are very sparing in their descriptions of these moral beings; they speak of them indeed as persons, but say little of their attributes or dress, or the appearances they make. The artists are much fuller on this head. There is scarce a

<sup>a</sup> The law runs thus: Eos qui cœlestes semper habiti, colunt, et illos quos endo cœlo nœrita collocaverunt, Herculem, &c. ast olla propter quæ datur homini adscensus in cœlum, mentem, virtutem, fidem, &c. eorumque laudum delubra sunt, Tab. 11. c. 4. Cic. de leg. 1. 2. c. 8.

virtue



virtue or blessing of life but what is represented on the medals of the emperors <sup>b</sup>.

MORAL PHILOSOPHY is represented on a far-cophagus in the Capitoline-gallery <sup>c</sup>, leaning on a column, with a mild and serene air, and giving instructions to Socrates. She looks kindly while she instructs, and nothing of the sullen or severe appears in her face. She is dressed in a robe of dignity <sup>d</sup>, and is called (in a fragment of Afranius) the daughter of Experience and Memory.

PRUDENCE (or GOOD SENSE) was received very early as a goddess, and had temples dedicated to her, particularly on the Capitoline-hill <sup>e</sup>. On a medal of Gordianus, she is represented with a

<sup>b</sup> These figures were put on the reverses out of flattery, and often on those of a Nero or a Domitian, with the distinguishing mark S. C. (*senatus-consultum*) to shew it was a piece of national flattery.

<sup>c</sup> In the front of the relievo are the nine muses, and at the other end, Homer conversing with his muse.

<sup>d</sup> From a line in Cæcilius, she seems to have been sometimes represented in a meaner garb, perhaps in allusion to the poverty of her followers the philosophers.

<sup>e</sup> She is called also Providentia, but when they used it for divine providence, the usual inscription on medals is, PROVIDENTIA DEORUM, when for human prudence, PROVIDENTIA CÆSARIS. Mens, or mens bona (good sense) is sometimes used for the same, Cic. de nat. deo. l. ii. Liv. l. xxii. c. 9. 10. Petronius calls Poverty the sister of Mens bona: and Ovid describes her following Cupid's chariot with her hands tied behind her, as his slave, Am. l. i. el. 2. v. 32.



rule (or measure) in her hand, and a globe at her feet, to show not only that the emperor, by his prudence, kept the world in order, but that the affairs of human life are by her regulated as they ought to be. Pl. 2. n. 7.

JUSTICE (or rather EQUITY) is represented on a medal of Galba with a pair of scales in her hands, held exactly even. Her flight to heaven, when the world grew vile and corrupt, is described by Virgil, but more fully by Aratus in one of his finest digressions. There is nothing descriptive of her person, except a passage in Petronius, who, upon the breaking out of the civil wars, describes her as discomposed, with her hair all loose and disordered <sup>f</sup>. Pl. 2. n. 8.

FORTITUDE (on a common medal of Adrian) is represented with an erect air, resting on a spear with one hand, and holding her sword in the other. She has a globe under her feet, to show that by her the Romans were to conquer the world. From their military turn, they gave Fortitude the name of Virtus, or the Virtue, by way of excellence, by which they understood not only military courage, but a firmness of mind, and love of action; a steady readiness to do good, and a patient indurance of all evil <sup>g</sup>. Pl. 2. n. 9.

VIRTUS

<sup>f</sup> Virg. Geo. ii. v. 474. Arat. *pass.* v. 97. Petr. v. 253.

<sup>g</sup> Our author observes, the temper of a people is sometimes discoverable from their usage of words. Thus the French call civility

VIRTUS is spoken of personally, both in verse and prose. She had several temples at Rome, with representations in them of her. Though these may be all lost, her figure is common on the medals of the emperors<sup>h</sup>. On these she is dressed like an Amazon. She is sometimes in a coat of mail, or a short succinct vest, with her legs bare like the Roman soldiers. She has a manly face and air, and generally grasps a sword or spear in her hand. Her dress shows her readiness for action, and her look a firmness not to be conquered by difficulties or dangers<sup>i</sup>.

## F 2

## TEMPERANCE

civility or polite behaviour, Honnetete: a down right behaviour is by us vulgarly called, honesty; and the women among us still call chastity by the name of virtue.

Cicero speaks of Virtus and Fortitudo as the same thing, and that it includes a love of action, *Tusc. quæst.* l. ii. p. 392. l. v. p. 561. *de nat. deor.* l. i. p. 23. The best definition of Virtus seems to be St. Paul's, "A patient continuance in well-doing," *Rom.* ii. 7. *Hor.* iii. *od.* 24. v. 44.

<sup>h</sup> Our author thinks her figure more common than is imagined, and that in the *Admiranda*, what Bartoli takes to be the genius of Rome, is this goddess; as where she is giving the globe to M. Aurelius, and where in the old triumphal arches published by the same author) she is guiding Titus's chariot, and conducting Adrian home.

<sup>i</sup> The difficulties attending the dictates of the goddess Virtue (or of a virtuous life) were strongly expressed in the antient emblem of a person climbing up a steep rocky mountain, and meeting many obstacles in his way: but, when at the top, finding himself in a delicious country, with every pleasing object about him, *Hor.* l. iii. *od.* 24. v. 44. *Ovid.* *de Art. Am.* ii. v. 537. *Id.* *Hef. ep.* xx. v. 41. There can be no virtue without choice. It is, as Cicero

TEMPERANCE was supposed to inspire men with a resolution of curbing their desires and appetites.

Cicero says, the going through troubles and difficulties out of judgment and choice. The poets seem to make the character of Virtus too rigid, Luc. vi. v. 254. Stat. Theb. x. v. 646. vii. v. 53. They generally oppose Virtus to Voluptas, and talk of the two different paths of life. The path of Virtue is described as leading through difficulties and troubles to glory and happiness, and the path of pleasure as leading through gaieties and enjoyments, to misery and dishonour, Juv. sat. x. v. 364. The first, they say, notwithstanding the hardships attending it, is to be chosen for the sake of the end. As the determining this choice is the most important thing to every man, we find it shadowed forth by the poets and moralists of all ages. Pythagoras used to point out the paths of life, in a hieroglyphical way, by the make of the Greek letter Upsilon  $\Upsilon$ . The generality, he says, took the broad road to the left, and the virtuous, the narrow line to the right. Cebes has given more at large an excellent picture of human life. Silius introduces a choice, where he is speaking of Scipio Africanus, the greatest man Rome ever bred. He makes Virtus and Voluptas appear to young Scipio, whilst he is ruminating whether he should fling himself into the war, or retire into the country. He hears their speeches, is determined by Virtus, and pursues a course of good and great actions. The poet's description would make an admirable picture. See Sil. xv. v. 130. This choice is plainly taken from that of Hercules in Xenophon, one of the noblest lessons of antiquity, and of which our author has given a translation in Polymetis, p. 157. These choices are much more common than has been imagined. Thus the stories of Ulysses and Circe, and of the same hero and the Syrens, were of this kind. Horace seems to allude to both, l. i. od. 17. v. 20. and l. i. ep. 2. v. 26. The choice, or judgment of Paris seems to be the Asiatic way of telling the same story. The goddesses of Wisdom, Pleasure, and Power, plead before Paris in his youth: he prefers Pleasure, to his own and his country's destruction, Quid. Her. ep. xvi. v. 88. Lucian, in his first book,



p. 55.  
1.



p. 60.  
2.



p. 64.  
3.



p. 64.  
4.

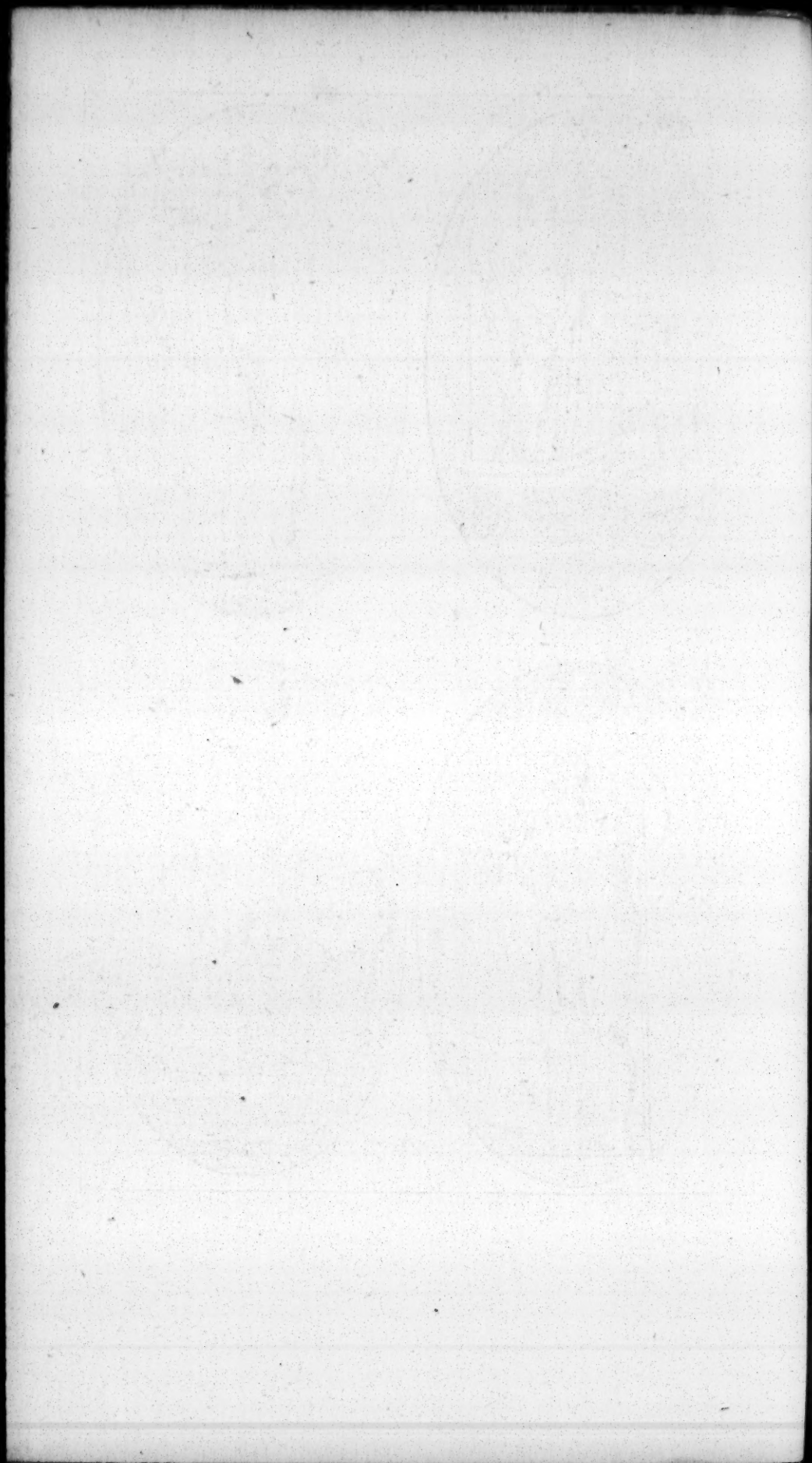


p. 64.  
5.



p. 67.  
6.





appetites. Though the figure of this goddess does not appear on any Roman medal, yet it is plain, from several expressions in the Roman writers, that the goddess TEMPERANTIA was represented with the attribute of a bridle in her hand <sup>k</sup>. Pl. 2. n. 10.

PIETAS, as the goddess of DEVOTION, is represented as veiled, and casting incense on an altar <sup>l</sup>. The poets speak of her serene face and modest air, and describe her as dressed in white, the colour of innocence, and therefore most proper for devotion <sup>m</sup>.

F 3

She

book, tells this story in the most picturesque manner. Solomon's choice may be also an instance of this way of instruction.

These choices were so familiar, that the poets often allude to them in other things besides a virtuous or a vitious life. So Persius, of chusing between Avaritia and Luxuria, and Ovid, in his doubt whether he should write elegies or tragedies. Pers. sat. v. v. 132. Ovid. l. ix. el. 2. This whole elegy is flung into the manner of the antient choices.

<sup>k</sup> Thus, *frænare animum*; *iras frænare*: so Horace, *animum frænis compeſce*. And, speaking of any thing excessive, they use the words *effrænus*, *effrænatus*, [unbridled]. Cicero speaks of all the cardinal virtues in a personal manner. See the whole passage, in *Tusc. quæst.* l. iii. His definitions say the same thing that a bridle does in a figure.

<sup>l</sup> The Romans, in their solemn devotions, covered their heads with a long veil. Ovid. *Fast.* l. iii. v. 364. *Eucr.* V. v. 1198. The vestal virgins were therefore always veiled.

<sup>m</sup> Stat. *Theb.* xi. v. 460, 494. Silius invokes this goddess to wipe away the tears from the face of a good man in trouble. A good hint for a painter now, who was to draw a person under affliction



She is also represented as productive of the good and virtuous offices of life. Thus instead of an altar, she has sometimes the attribute of a flock; and then signifies the duty of children towards their parents, or the affectionate behaviour of parents to their children. There are figures of her with one, two, and sometimes three children, before her, like our figures of Charity, which may signify, in general, that our love of God is best shown in our good deeds to one another.

FIDES, or the goddess of HONESTY, or FIDELITY, is represented with an erect open air, and clad in a thin transparent dress. The poets call her blameless and incorrupt, and the companion and sister of Justice. They represent her as grey-headed and very old; but this cannot be seen in her figures, as they are only on medals<sup>n</sup>.

PUDICITIA, the goddess of CHASTITY, or MODESTY (chiefly relating to the marriage-bed) is represented like a Roman matron, with a veil

affliction for the loss of an affectionate parent. See Stat. l. iii. Sylv. 3. v. 7.

<sup>n</sup> Hor. l. i. od. 35. v. 22. od. 18. v. ult. od. 24. v. 7. Sil. ii. v. 484. Æn. i. v. 293. When they promised any thing of old, they gave their hand upon it (as we do now) and therefore she is represented as giving her hand, and sometimes only two hands conjoined, Val. Max. l. vi. c. 6. Sola Fides seems to mean downright honesty, Liv. i. c. 21.

and

and long robe. She is spoken of personally even in prose °.

CLEMENTINA, or the goddess of CLEMENCY, is distinguished, in her statues and in the poets, by the mildness of her countenance. She has in her hand an olive branch, as a mark of her peaceful and gentle temper <sup>p</sup>.

These are the chief of the moral beings. Next to these come those beings, who were supposed to be the GIVERS of the BLESSINGS of LIFE; such were the following:

FELICITAS, or the goddess of HAPPINESS, is represented with the caduceus of Mercury in one hand, and the cornucopia in the other, as emblems of peace and plenty, the two chief ingredients of happiness <sup>q</sup>.—HEALTH is distinguished by her serpent. Little is said of her, as so large

° Juvenal says humorously, "She was once upon earth, but has quitted it ever since Jupiter had a beard." Stat. vi. v. 16. See Val. Max. l. vi. c. 1. There was one statue of this goddess only for the ladies of quality to worship, and others for the women of lower rank, Liv. l. x. c. 23.

<sup>p</sup> It is a question whether she was admitted as a goddess in the earlier and more warlike ages of the state. The fullest passage about her is in Statius, who speaks of an altar to her, not at Rome, but at Athens, where Misericordia [mercy] was made a goddess, but, perhaps, was not received as such by the Romans at all. See Stat. Theb. xii. v. 492. Quint. Instit. Orat. l. v. c. 12.

<sup>q</sup> Horace speaks of her under the name of Faustitas, and hints that she chuses to dwell in the country rather than in cities, l. iv. od. 5. v. 18. l. i. ep. 1. v. 3. Pers. Sat. v. v. 82.

a share of her honour is given to Æsculapius.—  
**LIBERTY** is characterised by her cap and wand, both which refer to the customs used by the Romans in setting their slaves free. Both these badges are alluded to by the poets, but they never describe the goddess herself<sup>r</sup>.—**SERENITY** looks firm and easy : she rests on a column with one hand, and holds a sceptre in the other. It is she who rules the mind in the steadiest and best manner.—**CHEARFULNESS** is distinguished by a sprig of myrtle (the plant of Venus the goddess of gaiety) and a cornucopia. We may be easy under want, but plenty makes us chearful. This goddess is seen on medals with a palm-branch, and sometimes with two or three children about her, to denote the happiness of the married or unmarried state.—**JOVIALTY** holds a wreath of flowers in her hand, generally used in festivals, and which were strong emblems of the short duration of such pleasures<sup>s</sup>.

**SPES**, the goddess of **HOPE**, is represented standing, with a rose bud, just opening, in her hand<sup>t</sup>. Hope is the great softner of the dis-

<sup>r</sup> The cap was a mark of liberty used on all occasions, Val. Max. V. c. 2. l. viii. c. 6.

<sup>s</sup> The three last are called by the Romans *Tranquillitas*, *Hilaritas*, and *Lætitia*. They are not described by the poets.

<sup>t</sup> This representation is as just as it is pretty. Had the flower been full blown, it would have been too much for this goddess, and were it quite closed up, it would not be enough. It is therefore only opening.



treffes of life, and was left at the bottom of Pandora's box, as the only refuge against all the evils which were let loose into the world.—SECURITY is sitting, and resting her head against her hand, in an easy and careless posture. Probably she was represented sometimes as leaning against a column. Horace (l. i. od. 35. v. 14.) seems to allude to this attribute, though neither he nor any other poet say any thing descriptive of her person.—CONCORD and PEACE, the givers of amity and good-will, the first between people under the same prince, and the other between different nations, are represented with a mild countenance, and crowned with laurel. Concord (on a gem of Gordianus) holds two cornucopias, implying perhaps that agreement often doubles the advantages we receive. Peace is distinguished by her joint emblems, the olive-branch and caduceus; and sometimes has corn in her hands, and fruits in her lap<sup>u</sup>.—PLENTY (called COPIA by the poets, and ABUNDANTIA on medals) is seated on a chair, like the com-

<sup>u</sup> Ovid, Fast. i. v. 712. *ibid.* vi. v. 92. Tibul. l. i. el. 10. v. 70. The author of Medea gives a sketch for a picture of peace, tying the hands of Mars behind him, Med. Act. i. chor. v. 66. In the temple of Janus, of old, was a representation of War or Discord, and of Peace; and the shutting the gates in the time of peace, seems to have been as much to keep this goddess from going out, as to hinder Discord from getting loose, Fast. i. v. 281.

mon Roman chairs, only the sides are wrought into cornucopias, to denote her character \*.

VICTORY is represented with wings, and almost in the attitude of flying, with her robe as carried back with the wind. She holds in her hand, as the reward of great conquerors, a laurel-crown which, with the palm-branch and a trophy, were her general attributes. Her wings and robe are described as white. She is sometimes hovering between two armies engaged, as doubtful which side to chuse; and sometimes standing fixed to the army she is resolved to favour \*.

HONOR or GLORY is the only male deity among the moral beings. He and Victory are the attendants of Virtus. He holds a spear in his right hand, and treads on a globe, like Fortitude,

\* Hor. Car. Sæc. v. 60. Hor. l. i. ep. 12. v. 29. l. i. od. 17. v. 16. Fast. V. v. 128. Met. ix. v. 88. There is another goddess of this sort on medals (particularly on one of Antoninus Pius) called ANNONA: she has corn in her hand, and the beak of a ship by her, probably to show some temporary supply of corn by sea, when Rome was in want of it.

z Hor. l. iv. od. 3. v. 9. Sil. xv. v. 99. Met. viii. v. 13. De Art. Am. ii. v. 54c. Victory is represented as drawn by two horses, particularly in the Roman family medals, which had their name from her. There was a picture at Rome, in which she was ascending to heaven in a chariot drawn with four horses, as she appears on the Antonine pillar carrying up her hero thither. The trophy was a proper mark for her at Rome, as there was one or more before the door of every officer who had gained any advantage over their enemies. Plin. Nat. Hist. 33. c. 3. and c. 10. l. 35. c. 2. Hor. l. i. od. 1. v. 6.

and

and probably for the same reason. The artists give him a grave steady look <sup>y</sup>.

PROVIDENCE is represented as resting on her sceptre with one hand, and pointing downward with the other to a globe at her feet, to denote her governing of all things here below <sup>z</sup>. Providence is not spoken of personally by any of the Latin poets of the three good ages; nor, though Prudentia and Providentia had much the same meaning, is there any description of this goddess, under that name, any more than the other.

From the different sorts of ignorance that have prevailed in different ages, there were other deities, besides Providence, supposed to direct the world, and guide the actions of man, such as NECESSITY, the DESTINIES, GENIUSES, and FORTUNE.

<sup>y</sup> Probably that he might not appear too much elevated and like vain-glory. For the same reason perhaps he was called Honos, and not Gloria, because the latter was used sometimes in a bad, as well as in a good sense, Hor. ii. ep., i. v. 178. Sil. xv. v. 98. There is no figure of Gloria among the antiques. Flaccus gives a fine image of her, Argon. i. v. 78.

<sup>z</sup> Though the old Romans supposed Providence to preside over the universe, they seem to have followed the great rule of reasoning only from what they knew. They experienced the influence of Providence in the station allotted them, and therefore represented her with the globe of the earth at her feet, Cic. de divin. i. c. 51. On a medal of Pertinax, this goddess stands in an erect, noble posture, with her hands lifted up, as if she had just thrown a terrestrial globe (which is over her) into the air, and was saying, "Remain thou fixed in that point;" or perhaps it might be a representation of the projectile force, as we call it, since the motion of the earth was believed of old.



The heathens of old supposed every thing to be fixed, not only the happy, but the unfortunate events in life. These eternal decrees of what every one was to do or suffer were represented by orders written on tables of brass kept by the *PARCÆ* or *DESTINIES*; one of whom, and sometimes all three, were supposed to spin out the thread of life, chequered unequally with two colours, with more of white or more of black, according as each man was to have a greater share of happiness or unhappiness. This notion was borrowed from the Greeks by the Romans, though it was capable of undermining all the virtues, and particularly their great favorite Industry. Probably there was no personal representation of *FATE* among the Romans, but it seems with them to have included every thing spoken by Jupiter. If this were the case, Fate will signify only the words or decrees of Jupiter, and the *Destinies* will be the persons to put them in execution <sup>a</sup>.

*NECESSITY* is (though Fate was not) represented as a person. In a statue in Montfaucon, she holds in her right hand a *clavis trabalis*, or one of those vast nails or pins that fastened the beams of brass in the strongest buildings. This (with her other attributes mentioned by

<sup>a</sup> *Fatum est quod Jupiter fatur.* According to the old theology, what Jupiter said or decreed, must be accomplished by the ministry of the destinies.

Horace)

Horace) was used as emblems of firmness and stability <sup>b</sup>.

The three DESTINIES (as hath been said) were deemed the dispensers of the eternal decrees of Jupiter, and were all supposed to spin the parti-coloured thread of each man's life. They are represented on a medal of Dioclesian, each with a distaff in her hand, and several expressions of the poets refer to the same idea <sup>c</sup>.

The figures of these goddesses are very uncommon. The best description of them is in Catullus. It is a perfect picture. They are extremely old, and dressed in long robes, which are

<sup>b</sup> See Hor. l. i. od. 35. v. 20. He mentions the *clavi trabales*, of which there is one (that was used in Agrippa's portico to the rotunda) still kept at Florence as a curiosity. It weighs near fifty pounds—The *Cunei* (here mentioned also) were used to make things closer and firmer: Hence *cuneo* signifies to join or fasten in buildings as one joint or stone is coquetted into another. The Romans used no cement in their noblest buildings. The stones were very large, and often fastened together with cramping irons, and lead poured into the interstices. This answers to the *uncus* and *liquidum plumbum* mentioned in this passage. The *uncus* might be styled *severus*, as used sometimes in executions; but it may mean something equivalent to our cramping irons. By *manu athena*, Horace seems to allude to the brazen statue of Necessity carried in procession to the goddess of Fortune, to whom the ode is addressed. Brass and adamant were always used to express the most durable things. Horace elsewhere says her *clavi* were of adamant, l. iii. od. 24. v. 8.

<sup>c</sup> Mart. l. iv. ep. 54. Vir. Ecl. iv. v. 47. Ovid. ad Liv. v. 264. Id. l. ii. el. 6. v. 46. Their names are *Clotho*, *Lachesis*, and *Atropos*,

white,

white, and edged at the bottom with purple. They have rose-coloured veils on their heads, fastened with white vittæ or rubans <sup>d</sup>.

The GENII were a sort of divinities that were supposed constantly to attend each single person from his birth to his death, and to begin to exist with those they were to attend, and to cease to exist when they died. The geniuses of the women were called Junones <sup>e</sup>. These genii seem to be nothing else but the particular temper of each person made into a deity; and as a man's temper is in a great measure the cause of his happiness or misery, each genius was supposed to share in all the enjoyments and sufferings of the person he attended. Hence the expressions of indulging or defrauding your genius <sup>f</sup>. A man's temper, say the antients, is the chief former of his good or bad fortune; and therefore his genius may be said to preside over every man's life <sup>g</sup>. The poets say

<sup>d</sup> They are represented as spinning, and at the same time singing the fortunes of Achilles at Peleus's wedding. The poet gives the form of one of their songs divided into stanzas, which seem to be sung by turns, all joining in the last line, which is the same in each stanza, and to which Virgil seems to allude, Ecl. iv. v. 47. See Catullus de nupt. Pelei, 62. v. 319.

<sup>e</sup> Plin. Nat. Hist. l. 2. c. 7. The women swore by their Junos as their lovers did sometimes, Tib. l. iv. el. 13. v. 16. which shews the force of a line in Juvenal, sat. ii. v. 98.

<sup>f</sup> Pers. sat. V. v. 151. Ter. Phorm. act. i. sc. 1.

<sup>g</sup> These ideas will partly explain three of the most difficult lines in Horace, l. ii, ep. 2. v. 189. He closes them with saying,



say nothing of the dress or attributes of these deities, but in some antiques and on medals, they are dressed like the persons over whom they preside <sup>h</sup>.

FORTUNE was also thought to direct the events of human life. She was looked upon by the wise as an usurper, and as such placed in heaven only by the populace, who applied to her at last in all their wants. At the same time she was represented by the poets as a divinity that could not deserve much respect <sup>i</sup>.

ing, *Vultu mutabilis ater et albus*; which may signify no more than that your genius looks pleased or displeased, according as things go well or ill with you. Thus Hannibal's genius came smiling to him, to incite him to go into Italy; and Brutus's looked frowning upon him before the battle of Philippi.

<sup>h</sup> Thus the genius of a vestal, in an antient statue, is in the habit of that order; and on a medal of Julia Mammæa, the genius is in the dress of the Roman empresses, holding the emblem of *Spes* (or a rose-bud) in one hand, and of *Virtus* in the other, to signify that the genius of that empress was the defence and hope of the empire. These compliments by the artists are not to be regarded, since even the genius of Nero on his medal is represented with an altar, patera, and cornucopia, as marks of that emperor's piety, and of the piety and prosperity of his reign.

<sup>i</sup> *Juv. sat. x. v. ult.* They speak of her as blind, *Ovid. ad Liv. v. 374.* 'inconstant, *Hor. l. i. od. 54. v. 26.* unjust, *Stat. Theb. xii. v. 505.* as delighting in mischief, *Hor. l. iii. od. 29. v. 51.* *Cybele* (on an antient gem published by *Gorlaeus*) turns away her head from Fortune, in the attitude of rejecting her. See *Plin. l. ii. c. 7.*

Fortune

Fortune is represented sometimes with wings and a wheel by her <sup>k</sup>, to show her inconstancy, and sometimes with a wheel only, to show she presided over the expeditions of the emperors and their happy return. She is then called on medals *Fortuna redux*. Her usual attributes are the cornucopia, as the giver of riches, and the rudder in her hand, often rested on a globe, as directress of all worldly affairs.

The incoherences in this goddess's character caused several distinctions. The Romans had a Good and Bad, a Constant and Inconstant, Fortune. The *BONA FORTUNA*, according to Horace, is dressed in a rich habit, and the *MALA FORTUNA* in a poor one: the Constant Fortune, or *Fortuna Manens*, is without wings, and sitting in a stately posture. She has a horse, as an animal of swiftness, which she holds by the bridle. The Inconstant Fortune is winged as ready to fly away. Horace speaks of both as deserving the favour of one, and as being above the power of the other <sup>l</sup>.

The old Romans have talked of the statues of their deities, as turning their faces to them, if they attended to their prayers, and from them, if

<sup>k</sup> Ovid alone represents her standing on a wheel, and Liv. v. 52. She is never represented so by the artists.

<sup>l</sup> Plin. xxxvi. c. 5. l. ii. c. 7. Hor. l. i. od. 35. v. 24. l. iii. od. 29. v. 56.

they

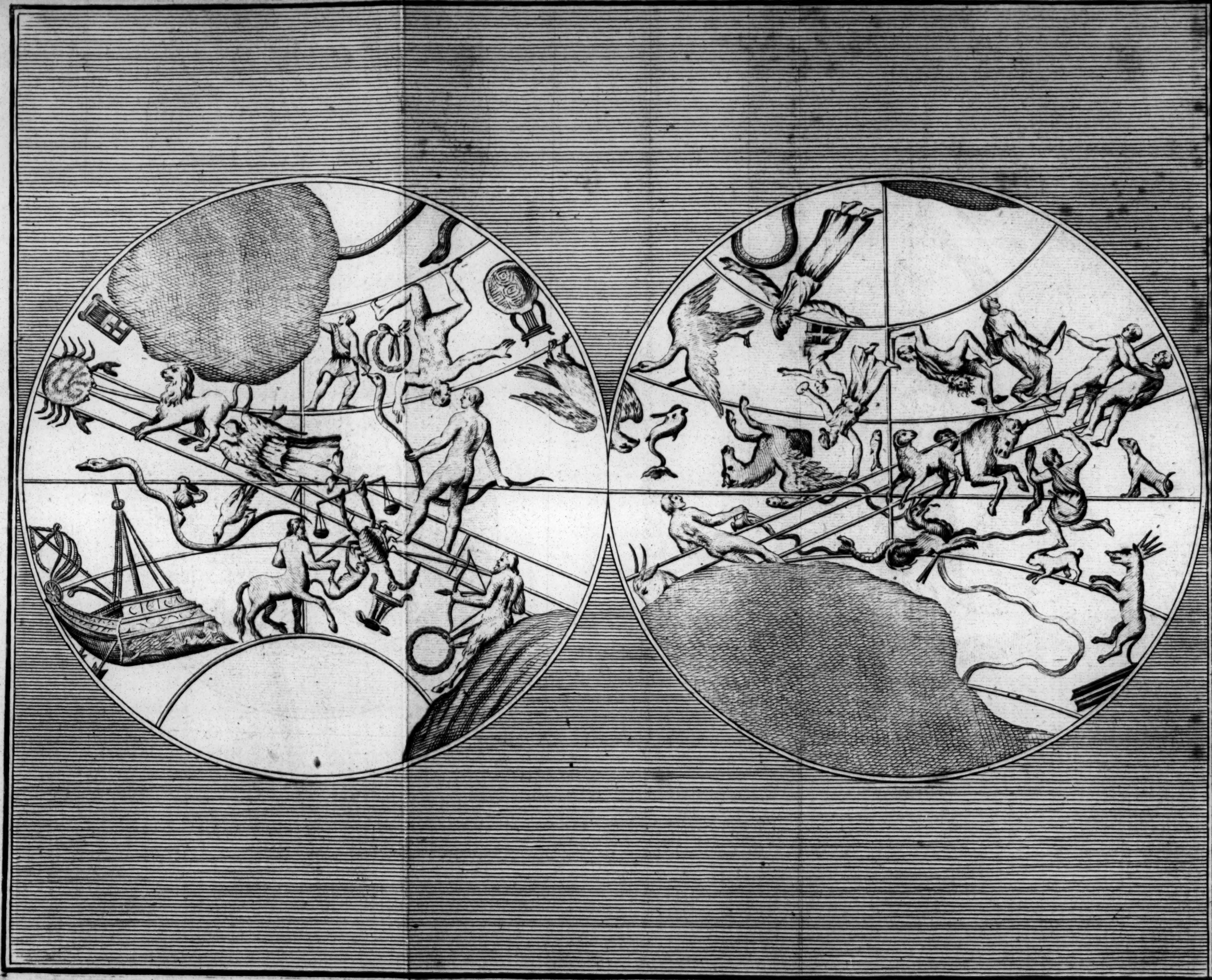
they did not. Hence Fortune had the title of *Fortuna Respiciens* <sup>m</sup>.

The Fortune worshipped at Antium seems to have been of the most exalted character among the Romans. In a solemn procession to her honour (alluded to by Horace) the statue of Necessity was carried before her, and after her those of Hope and Fidelity. Every thing she decrees is as fixed as fate, and she has two of the most considerable virtues as attendants in her train <sup>n</sup>.

<sup>m</sup> Stat. Theb. i. v. 662. Virgil says the same of Liberty, Ecl. i. v. 28. Livy speaks of a *Fortuna Vertens*, whose figure turned its head from you, Liv. i. ix. c. 17. Juvenal (sat. vi. 605.) alludes to a statue, representing Fortune as a patroness of infants exposed in the streets. She held a naked child tenderly in her arms, and looked kindly upon it. In this passage *improba* relates not to Fortune, but to the lady, who having no children of her own, wickedly brought supposititious ones into the family. There is a Tuscan figure of her mentioned by Buonaroti. Augustini has a gem of her, and calls it *Dea Rumilia*, whose proper character is that of suckling children. *Ruma* in old Latin signifies a breast. Hence perhaps the fig-tree, under which Romulus and Remus were nursed, might be called *figus ruminalis*.

<sup>n</sup> The ancient (as well as the modern) Romans, dealt much in processions, wherein they carried their gods with great pomp to some fixed place, and then back again to their shrines. See Hor. l. i. od. 35. v. 22. At *Præneste* Fortune was also highly worshipped. Statius (l. i. sylv. 3. v. 80.) speaks of several Fortunes there, and calls them *Prænestinæ Sorores*; but what their characters were, is no more known than those of the three Fortunes mentioned by Vitruvius, l. iii. c. 1. There were several others, as the *Fortis Fortuna*, the *Fortuna Romana*, the *Fortuna Virilis*, and the *Fortuna Muliebris*. The *Fortuna Romana* is mentioned by





## B O O K IV.

The CONSTELLATIONS, PLANETS,  
TIMES, and SEASONS.

## C H A P. I.

The CONSTELLATIONS<sup>a</sup>.

**T**HOUGH the Roman poets do not, like Manilius, professedly treat of the constellations, yet they allude to them so often and so particularly,

<sup>a</sup> The idea of the most considerable men among the old Romans was (like that of Plato and Socrates) that after their decease, they were translated to some star or constellation. *Inter Sidera relatus* was a common expression. They believed that Perseus, Chiron, and others, were actually placed among the stars, and it was the usual compliment of the poets to the emperors, to say, they would have a place there when they departed this life. The ancients had some notion of the stars being a sort of worlds spread about the great expanse, and that each constellation had its presiding intelligence. It did not signify whether this intelligence (and much less his district) was of this or that particular shape. It might be as well of the form of an inanimate being as of a human body. Its being bounded by lines that make a lyre, or a ship, or an altar, is no objection to its being an intelligence or governed by one. Hence all those strange figures that are said to be in the heavens, and are placed on the globes. There are many passages in the poets which are not to be rightly understood, without this idea of the stars being animals or animated beings, as

Cicero



particularly <sup>b</sup>, that there is no understanding their poems, without some knowledge of the figures of them on the antient globes <sup>c</sup>.

Our author, therefore, has considered each figure apart on the Farnese globe, together with what the poets have said in relation to any of them. To this end he made use of a drawing of the two hemispheres; a copy of which is prefixed to this chapter.

Though the stars were thought by the antients to be innumerable, yet the constellations on their

Cicero calls them. Vir. Geo. ii. v. 342. Met. i. v. 75. Stat. l. iii. Sylv. 2. v. 15. Theb. viii. v. 274. Plautus introduces Arc-turus to speak the prologue to his Rudens.

<sup>b</sup> Virgil in his Georgics, and Ovid in his Fasti, even make it part of their proposition, Geo. i. v. 2. 207. Fast. i. v. 2. Manilius treats not only of the figures of the constellations, and their bearing to each other, but the effects they have on the temper and fortunes of those who are born under such or such constellation, which is so far of use, as he fits his predictions to the figure or air of the constellation he speaks of. Thus, because Cepheus looks severe, those (says he) who are born under him will be censorious. And so of the rest.

<sup>c</sup> This is become still more necessary at present; for we have not only been unassisted by these ancient figures, but have been misled by the modern ones: for though the constellations on both globes are pretty much the same, yet either their characters or dress, or air or attributes, have been changed in almost every one of them; as will easily appear, by comparing the figures on the Farnese-globe (the only ancient one perhaps in the world) with the representations on the best of our modern ones. This has been so little regarded, that even some celebrated Mathematicians told our author, they always imagined there was not any difference at all. Quint. Inst. l. iv. c. 4.

globes



globes were under fifty. Of these the Farnese globe (though much injured by time or its keepers) has preserved to us above forty. The principal lines, as the arctic and antarctic circles, the tropics, the æquator, and zodiac, and consequently the five zones, are marked out on this globe, but without any stars. To avoid the confusion that so many figures may be apt to give, the constellations to the north of the zodiac are first considered; then those on the zodiac itself; and lastly those to the south of the zodiac.

DRACO, or the GREAT SERPENT, by the northern pole, spreads itself into both hemispheres. This part of the globe is so much damaged (by a great hollow in the top of it) that all his folds and windings cannot be traced. But according to the poets, he should roll between, as well as round, the two Bears <sup>d</sup>.

The ARCTI, or BEARS, are (by the same accident) lost on the Farnese globe. Helice, or the greater Bear, had it's tail towards the head of Cynosura, or the lesser Bear. Before the discovery of the compass, these were the great directors in navigation <sup>e</sup>.

BOÖTES was behind the greater Bear, or Charles's wain (so called from the Roman Plau-

<sup>d</sup> Stat. Theb. v. v. 550. Virg. Geo. i. v. 245. Ovid. Met. iii. v. 45. Man. i. v. 397.

<sup>e</sup> Aratus, v. 49—54. Man. i. v. 302. Ovid. Fast. iii. v. 108.

stra) and appears in the act of driving it on. He is dressed like a countryman, in a short tunic, with his legs and arms bare, and the pedum pastorale in his right hand. Arcturus was on his breast<sup>f</sup>.

CORONA, or ARIADNE'S CROWN, at Boötes's right hand, is a wreath of flowers and leaves fastened with a ribband, and makes such a circular appearance in the heavens, though it is turned to a Gothic crown on our globes<sup>g</sup>.

ENGONASIS, or INGENICULUS, is so called from his kneeling, the reason of which was unknown in the times of Manilius, and even of Aratus. Avienus will have it to be Hercules almost tired with his long fight with the serpent that kept the garden of the Hesperides; in memory of which Jupiter placed his figure in the heavens, with his heel bruising the great serpent's head. He is quite naked<sup>h</sup>.

OPHIUCHUS or SERPENTARIUS, is also naked, and holds another serpent in his hands. Manilius speaks of him and the serpent as fighting together, and that so equally, that the combat must last for ever. The old globe is not so picturesque; for

<sup>f</sup> Avien. v. 104. 262. 271. Man. i. v. 317. Id. V. v. 20.

<sup>g</sup> Man. i. v. 323. Met. viii. v. 182. Gemma, when used of this constellation, should be taken in the natural sense, as signifying buds or leaves. Man. V. v. 269.

<sup>h</sup> Man. i. v. 315. Arat. v. 65. Avien. v. 193.

the serpent in his hands seems rather to threaten Boötes than the person who holds it <sup>l</sup>.

The figure of LYRA shows that the lyra and testudo of old were the same, for the bottom part of it consists of the entire shell of a tortoise. It has only six strings, but there is a space for a seventh, which seems to be defaced, or perhaps was omitted in memory of the Pleiad that has disappeared; for it had seven at first, in allusion to the number of the Pleiades <sup>k</sup>.

AQUILA, just under Lyra, is described as flying with the fulmen in his talons; whereas here he is without it, and standing in a quiet posture <sup>l</sup>. His head is in the other hemisphere, near the Dolphin.

The figure of the DOLPHIN is spoken of as very aptly marked out by the disposition of its stars <sup>m</sup>. From an expression in Manilius, it may be inferred, that the Dolphin on the antient painted globes was of a dark colour. On such

<sup>l</sup> Man. i. v. 336.

<sup>k</sup> Fast. v. v. 106. Manilius speaks of its cornua or horns, which have been accounted for, Man. i. v. 325.

<sup>l</sup> There was doubtless some difference in the antient as well as in the modern globes, and this is a very great instance of it. Fast. vi. v. 196. Man. i. v. 345. Id. V. v. 484.

<sup>m</sup> Man. V. v. 412. Fast. ii. v. 79.

a ground,



a ground, the stars (when represented) must have appeared to great advantage <sup>n</sup>.

CYGNUS, or the SWAN, both here and by the poets, is represented in the attitude of flying. Before the left wing is a line, almost worn out in the Farnese globe, which may be the Sagitta, as it is said to be just by Cygnus. All that is observed of so plain a figure, is, that it was marked out by the stars contained in it <sup>o</sup>.

The five next constellations all relate to one another. PEGASUS, or the flying horse, on which Perseus rode, is described, as he is here, in a rapid flying posture, though there is but half his figure. His mane is described by Avienus, like the manes of the two fine horses on Monte-Cavallo at Rome <sup>p</sup>.

ANDROMEDA extends her arms, and is described as chained to a rock even in the heavens with grief and fear expressed in her face; and is remarked as turning from her barbarous mother, as on the globe <sup>q</sup>.

<sup>n</sup> The expression is *Cæruleus*. Nothing is more perplexing than the Latin names of colours. It is plain from many instances, that *cæruleus* was used for some dark colour. Virg. *Geo.* i. v. 453. *Æn.* iii. v. 195.

<sup>o</sup> Man. i. 341. 343. Id. V. v. 25. Avien. v. 635. 692.

<sup>p</sup> Man. V. v. 24. Id. i. v. 350. Avien. v. 473. 487.

<sup>q</sup> Man. i. v. 358. Avien. v. 467. Cic. *de nat. deo.* ii. c. 49.

PERSEUS holds his sword in one hand, with the head of Medusa in the other, which agrees with the poetical accounts ; only there should be a hook on his sword, which perhaps is effaced <sup>1</sup>.

CASSIOPEIA, the mother of Andromeda, is seated on the arctic circle, and represented with a disturbed air, as Cepheus her father is with a severe one. They retain the same character in the heavens as they had upon earth <sup>2</sup>.

The DELTOTON, or TRIANGLE, is quite effaced, or was omitted. It was not capable of any poetical description. It is said to lie in the space between Andromeda, Perseus, and Aries, which space is of a triangular form <sup>3</sup>.

ERICTHONIUS, or HENIOCHUS, commonly called Auriga, or the Charioteer, appears without his chariot, though in the posture of driving one. In his right hand he holds his whip, as in his left were the Hædi and Capella, which he held before his breast, and therefore are not seen, as his back is turned towards us. Probably in some ancient globes his chariot was represented too <sup>4</sup>.

<sup>1</sup> Met. iv. v. 665. Luc. ix. v. 680. Man. V. v. 21.

<sup>2</sup> Man. i. v. 355. Man. V. v. 446.

<sup>3</sup> Avien. v. 537. Man. i. v. 354.

<sup>4</sup> Man. V. v. 20. Id. i. v. 362. Avien. v. 411. 414. Man. i. v. 104.

These are all the northern constellations on the globe. The signs of the zodiac are next to be considered.

CANCER, according to Manilius, was represented without eyes; so that what is seen on the globe is only the socket for them. The figures were generally represented on the antient globes as alive and in action; for which reason Cancer, when painted, was of a black colour, though the moderns paint him red, as if boiled <sup>w</sup>.

LEO is described as furious and roaring, and is represented so on the globe. He is said to be the Nemean lion slain by Hercules <sup>x</sup>.

VIRGO has ears of corn in her hand, with the virgin's attribute, the zone. She is so described by Manilius, who says, her look is chaste and severe; but as her back is towards us this is not seen. She is most usually represented with wings, and the corn in her hand in the painted globes was coloured as very ripe <sup>y</sup>.

<sup>w</sup> Man. ii. v. 260. Id. iv. v. 530. 534. There is an odd oblong figure just above Cancer, which our author did not know what to make of.

<sup>x</sup> Met. ii. v. 81. Man. iv. v. 537. Id. V. v. 206.

<sup>y</sup> Man. iv. v. 191. Id. V. v. 271. Avien. v. 335. 48. 285. On a gem at Florence, her face is turned towards us. Manilius does but just touch upon her leaving the earth after the golden age, of which Aratus made the most pleasing digression in his whole poem, Man. iv. v. 542.

LIBRA,



**LIBRA**, or the **BALANCE**, is said to have been originally held up by the **Scorpius**, who extended his claws beyond it's limits for that purpose, but that a little before Augustus's death **Scorpius** was made to contract his claws; and a new figure (probably of Augustus himself) was introduced to hold the balance. On the Farnese globe it is held by **Scorpius**, which shews it's antiquity. In several medals it is held by a man supposed to be Augustus<sup>2</sup>.

Manilius alludes to both these ways of holding the balance. The old poets agree in its being held up (though the moderns represent it without any supporter) and with both scales exactly even, which seems to refer to the equality of the day and night when the sun enters this sign<sup>3</sup>.

\* The astronomers of old were at a loss how to have the balance-supported, and were obliged to make **Scorpius** take up the space of two signs. On the other hand, it was properer for Augustus than for **Scorpius** to hold it; for besides the compliment to him for holding the balance of the affairs of the world, **Libra** was the very sign that was said to preside over Italy, and so Augustus, in holding it, would be supposed the guardian angel of his country after his decease. Perhaps the hint of placing Augustus there was taken from Virgil's compliment of this kind to that emperor, *Geo. i. v. 35. Man. iv. v. 774.* It was usual to compliment the emperors with a place among the constellations, *Luc. i. v. 68. Stat. Theb. i. v. 51. Flac. Arg. i. v. 20.*

<sup>2</sup> *Man. iii. v. 332. Id. iv. v. 203. Id. ii. v. 258. Id. ii. v. 529. Fast. iv. v. 384.*

SCORPIUS, according to the poets, was drawn by the painters of a dark venomous colour, and his tail pointed and raised, as preparing to strike. These descriptions in the poets agree with the figure on the globe, as far as they can agree with the bare figure of a thing; and no doubt they have added the colourings to it with the same justness, as being equally acquainted with the works of the painters as of the statuaries <sup>b</sup>.

ARCITENENS, or SAGITTARIUS, is represented like a Satyr <sup>c</sup>. He holds his bow as just ready to shoot an arrow aimed at the tail of Scorpius. The artists, in process of time, substituted a centaur in the room of the satyr (as appears from several gems and medals) and the poets followed that idea even about the Augustine age. Lucan expressly calls him Chiron, who seems rather to preside over the constellation properly called Centaurus. Manilius was in the same error, and mentions some drapery, though both are naked on the globe. He marks very strongly the severity of his look, which appears also in his figure <sup>d</sup>.

<sup>b</sup> Met. ii. v. 200. Fast. iv. v. 162. Met. ii. v. 83. Luc. ix. v. 132.

<sup>c</sup> Supposed to be Pan, who, assisting Jupiter against the giants, put them, by the strange noise he made, into (what has ever since been called) a Panic fright. See Eratost. de Sider. Art. 27.

<sup>d</sup> Man. i. v. 27c. Luc. vi. v. 394. Man. iv. v. 561. 467.

CAPRICORN is hid, all but the head, by the globe resting on Atlas's shoulders. The rest of his figure might be supplied from gems or medals, particularly from a medal of Augustus Cæsar, where he is represented with the fore part like a goat, and ending in a fish <sup>e</sup>.

AQUARIUS appears like a beautiful fine-shaped youth, as representing Ganymedes, Jupiter's cup-bearer. He holds the cup or little urn in his hand inclined downward, and is always pouring out of it, as the source of a river running from his feet over a large part of the globe. These particulars are well marked out by the poets <sup>f</sup>.

PISCES, or the FISHES, are described by Manilius as under water, in the river that flows from Aquarius. The poets mark both their places exactly, and their being turned different ways; and speak of them rather in a more picturesque manner than they appear on the globe.

<sup>e</sup> Hence Capricorn is called by Manilius, Ambiguus, li. v. 232. and Biformis, 3. v. 257. This medal is a very plain proof of the hieroglyphical language amongst the artists of old. On one side is the head of Augustus; on the other, Capricorn (the sign he was born under), and beneath that is a rudder (the constant mark of rule) and a globe. So that the medal says, as in so many words, "Augustus was born to rule the world." Suet. in Aug. c. 94.

<sup>f</sup> Fast. ii. v. 455. Fast. i. v. 652. Man. iv. v. 797. Avien. v. 549. Man. iv. v. 261. Id. ii. v. 233. 492.



Ovid gives a very pretty account how they came to be received into the heavens<sup>s</sup>.

ARIES, or the RAM, turns his head backward, as Manilius observes, from whom it appears also that he was painted of a gold colour, and very properly, as this was the very Ram so famous for his golden fleece; and the same also that carried Helle over the sea, and gave her name to a noted part of it<sup>h</sup>.

TAURUS, or the BULL, famous for carrying Europa over the same element, and giving a name to our part of the world, is described by the poets as he appears on the globe. His head is turned from the course of the sun, and he rises backwards. He is represented only in part, with his neck bending downward, and his knee yet more bent. On some gems is seen his whole figure, butting with his head, and tearing up the ground with his feet. From a difficult passage in Virgil, we find that Taurus was represented on the coloured globes with gilded horns, and all the rest white, agreeably to the poetical descriptions of Europa's bull, and like the bulls that were sacrificed to Jupiter Maximus<sup>i</sup>.

GEMINI,

<sup>s</sup> Man. i. v. 273. Avien. v. 545. Man. ii. v. 164. Fast. ii. 472. Man. iv. v. 579.

<sup>h</sup> The Hellespont, Men. iv. v. 506. Id. ii. v. 212. Id. i. v. 265. Luc. iv. v. 57. Fast. iii. v. 876.

<sup>i</sup> Man. ii. v. 199. Id. i. v. 264. Id. V. v. 142. Id. iv. 522. Fast. iv. v. 162. Man. ii. v. 259. Id. i. 361. Vir. Geo. i. v.

GEMINI, or the TWINS, are described by Manilius as naked, young, and beautiful, with their arms interweaved, just as they appear on the globe. Ovid makes them to be Castor and Pollux; but as these are always seen both together, that cannot be reconciled with their taking their place alternately in the higher heavens, unless the Twins were considered only as memorials, like the real Hercules<sup>k</sup>.

These are the twelve signs of the zodiac; the southern constellations are as follow:

ARGO is the famous ship that carried Jason and the Argonauts to Colchis to fetch the golden fleece, and is said to be the first that was ever built. It is represented as sailing on<sup>l</sup>, though but half of it appears. There are no figures on it besides a Victory and a Triton<sup>m</sup>.

218. See this passage in Virgil explained at large, Polym. p. 173. n. 81.

<sup>k</sup> Man. ii. v. 162. 661. 440. 163. Fast. V. v. 694. 700. 715. —720.

<sup>l</sup> This is seen by the oars, and is so described by the poets, Man. V. v. 13. 37.

<sup>m</sup> Flaccus finely describes the marriage-feast of Peleus and Thetis, as painted on one side of it, and the combat between the Centaurs and the Lapithæ on the other. This could not be, for Peleus was not married till after the ship was made, Flac. Argon. i. v. 129—148.

HYDRUS, or the WATER-SERPENT, was (Manilius says) very well marked out with stars; but this does not appear, because the Farnese globe (the only ancient one as yet known) has no stars. The situation of Hydrus is described by Avienus as it is on the Farnese-globe <sup>n</sup>.

CRATER, or the CUP, rests on the back of the Hydrus towards the middle. It is shaped like the little urns which the ancients used to drink out of, and are seen in the hand of Bacchus in statues and relievos. This too is said to be marked out by it's stars <sup>o</sup>.

CORVUS, or the CROW, is perched on the back of the serpent, and bending down as pecking at it. Nothing more is observed of it by the poets <sup>p</sup>.

CENTAURUS is just under the serpent's tail. His look is mild, as being the philosophical Chiron, the great master of the rules of equity and justice, and the instructor of Hercules, as well as of Achilles. He is represented as coming from the chace with a young lioness in his hand, which is held by him (as a sacrifice) toward the altar before him <sup>q</sup>.

ARA

<sup>n</sup> Man. i. v. 406. Avien. v. 890.

<sup>o</sup> Avien. v. 898. Man. V. v. 235. Id. i. v. 403.

<sup>p</sup> Avien. v. 900.

<sup>q</sup> Avien. v. 889. The poets observe, that the upper or human part is roughened by degrees, and extremely well united with the



ARA is said by Manilius to be the altar on which Jupiter offered sacrifices for success against the giants<sup>†</sup>. He represents it as with lighted coals on it, and the frankincense as flaming up; but nothing of this appears on the globe.

Next to Ara is a wreath like Ariadne's, only larger, and without a ribband. As it is not mentioned by the antients, there is no guessing what it means.

PISCIS NOTIUS, or the SOUTHERN FISH, whose place should be under Aquarius, and near Cetus, is lost by the globe resting in that part on Atlas's shoulder<sup>‡</sup>.

CETUS, or the SEA-MONSTER that was to have destroyed Andromeda, is well represented swimming along the water that flows from Aquarius's urn, with great scales on his breast, his mouth open and threatening, and his tail wreathed, just as he is described by Manilius<sup>†</sup>.

the equine part a little below his breast; as in the two fine figures in the Villa Adriani at Rome, Man. i. v. 409. Avien. v. 385. 386. Fast. V. v. 414.

<sup>†</sup> Man. V. v. 335. This seems to show, that in the old heathen scheme Jupiter himself was supposed to be only a substituted ruler, who in his dangers applied for assistance to the real Supreme, that presided over him and the universe. The poet here raises the priests of old as much as he depresses Jupiter. Under this constellation (says he) shall be born priests or deputy-gods, *ibid.* v. 342. Man. i. v. 411. 355.

<sup>‡</sup> Avien. v. 825. Man. i. v. 429.

<sup>†</sup> Man. i. v. 427. *Id.* V. v. 15.

FLUMEN, or the RIVER (supposed originally to be the Nile, but turned by the Romans into Eridanus, or the Po) wanders several ways. The chief thing to be observed is, that it is very winding and irregular, which is marked by the poets as well as by the artists<sup>u</sup>.

ORION kneels on one knee a little beyond Cetus. His face is in profile; he holds out his arms, and should perhaps grasp a sword in his right hand. But that part is indistinct, and the poets differ about it. Something like a dagger hangs by his left side, which agrees better with Manilius and Avienus's account of his sword than what Ovid says<sup>w</sup>.

PROCYON, or ORION'S DOG, rises before Sirius, and it is thence that he has his name<sup>x</sup>.

SIRIUS, or CANICULA (commonly called the Dog-star) who has so terrible a character in the old poets, and whose influence is so dreaded at this day at Rome, was represented by the old painters with a malign and dark look, and sometimes as breathing flames like the Chimæra. As a mark of his being so hot and fiery, he is seen on the globe with several odd rays about his head. He is described as running vehemently after Lepus,

<sup>u</sup> Avien. v. 797. 803. 778. Man. l. v. 273. 430. Id. V. v. 14.

<sup>w</sup> Man. i. v. 26. 378. Fast. ix. v. 388. Met. xiii. v. 294. Met. viii. v. 207. Man. i. v. 381. Avien. v. 722.

<sup>x</sup> Procyon signifies *ante canis*, Man. V. v. 207.

who appears as running from him, and is therefore called swift, as well as Sirius is by Virgil, even when speaking of him as a constellation<sup>1</sup>.

Thus, of the forty-two great constellations in the catalogue of Eratosthenes, we find all on the Earsese-globe, except the Arcti and the Piscis-Notius. As for the Hyades, Pleiades, and Arcturus (so famous in antiquity) they were not reckoned primary, but only secondary constellations, contained, the two first in Taurus, and the other in Boötes. The Pleiades might possibly be represented personally on some ancient globes. Virgil mentions one of them in that manner, and others speak of them as a distinct constellation<sup>2</sup>.

<sup>1</sup> See Manilius V. v. 208—217. and Avienus 733, to 742. Our author thought the epithet *rapidus* (used here by Virgil) improper, before he considered the attribute given to Sirius, Vir. Geo. iv. v. 426. Man. i. v. 402.

<sup>2</sup> Geo. iv. v. 234. Supposing they were all represented personally in Taurus, it might be in a very little compass; as Pyrrhus wore the nine muses in a ring. Manilius may refer even to their being represented all on Taurus in miniature, l. iv. v. 522. Flaccus speaks of all of them personally. Argon. V. v. 416. See Aratus, v. 255. and Eratosthenes's Constellations, No. 23. What vast globes the ancients had, may be learned from an astronomical instrument formerly at Rome, to which one of the largest obelisks served only for a gnomon. Plin. l. 36. c. 9. 10. This is most usually supposed to be a dial, though it seems more likely to have served for a meridian line by the expressions used by Pliny. They seem also to have Orreries. There is one described



by Flaccus which served for a lustre in the temple of Phœbus supported by a vast statue of Atlas. The Planets and Constellations are represented on it all in their proper courses, to enlighten the dome. Argon. 5. v. 416. The celebrated sphere of Archimedes was a work of this nature according to Claudian's known epigram upon it, which is as follows :

Jupiter in parvo cum cerneret athera vitro,  
 Risit ; et ad Superos talia dicta dedit.  
 Huccine mortalis progressa potentia curæ ?  
 Jam mens in fragili luditur orbe labor.  
 Jera poli, rerumque fidem, legesque deorum  
 Ecce Syracusius transtulit arte senex.  
 Inclusus variis famulatur spiritus astris,  
 Et vivum certis motibus urget opus.  
 Percurrit propriam mentitus signifer annum,  
 Et simulata novo Cynthia mense redit.  
 Jamque suum volvens audax industria mundus  
 Gaudet ; et humanâ fidera mente regit.  
 Quid falso in fontem tonitru Salmoëa minor ?  
 Æmula naturæ parva reperta manus.

## B O O K IV.

## C H A P. II.

The PLANETS <sup>a</sup>, TIMES, and SEASONS.

**S**ATURN, the most remote of the Planets, is described by the poets as very old and decrepid, with fetters on his feet, to denote the slowness of his motion, and a pruning-hook in his hand, from a tradition, that, after his being dethroned by Jupiter, he took refuge in Italy, and introduced there several parts of agriculture, particularly the art of pruning and managing the vines <sup>b</sup>. In his character of presiding over time, he has wings on his shoulders, as well as shackles

<sup>a</sup> In the outer round of a gem (in Baron Stofche's collection at Florence) are the seven planets in chariots; Saturn is drawn by two serpents; Jupiter by two eagles; Mars by two horses, and Sol by four; Venus by two doves; Mercury by two cocks; and Luna by two stags. In the next round are the twelve signs of the zodiac; and in the centre is a person playing on two pipes, to signify the harmony of the universe, or what we vulgarly call the music of the spheres. This is reckoned a great curiosity.

<sup>b</sup> Fast. iii. v. 796. Tib. ii. el. 5. v. 10. Æn. vii. v. 180. Juv. Stat. xiii. v. 39. Geo. ii. v. 407. His statues were unfettered during his great feast the Saturnalia, Stât. i. Sylv. 6. v. 7. Falx seems to have signified a pruning-hook or sickle: an instrument of war; the harpè; and a scythe, Propert. iv. el. 2. v. 16. Ovid calls Saturn Deus falcifer, Fast. i. v. 234.

on his feet<sup>c</sup>. He is never described as driving a chariot.

JUPITER, as presiding over a planet, is represented only as in a chariot and pair, though on all other occasions he is drawn by four horses. The poets say little or nothing of his planetary character, as deeming it derogatory to his honour.

MARS is distinctly mentioned as guiding a planet, and as drawn by two horses. In this character he appears much like the god of war. His star is described as red and fiery, and himself as impetuous in his course<sup>d</sup>.

VENUS is as mild as Mars is outrageous. Her star had various names and offices assigned to it. When considered as a planet, it is directed by Venus drawn by doves; but, when it is considered as the morning or evening star, it is directed by a youth, called LUCIFER, or PHOSPHORUS, and sometimes HESPERUS, for the evening-star. Others change his horse, and not his name, giving him a white one for the morning, and a black one for the evening. Though

<sup>c</sup> To denote that time may seem swift or slow, according to men's situation or thoughts. The Greeks call him Χρονος, which signifies time. Our modern painters seem to have borrowed their idea of time from the old figures of Saturn, only they have turned the pruning-hook into a scythe. On a gem in Agostini, he has wings and fetters, and leans on his pruning-hook.

<sup>d</sup> East. ii. v. 856.



he is called the brightest star in the heavens, yet he is described with a gloomy look on melancholy occasions. His office was to call Aurora, and he had the privilege of setting the last of all the stars. He is not seen on either of his horses in any antique, but always appears either before the chariot of the sun, with a torch, as Lucifer, or before the chariot of the moon, without a torch, as Hesperus<sup>e</sup>.

MERCURY, as guiding a planet, is described by Lucan (l. i. v. 663.) as swift in his motion. It has been observed, that Mercury's make in general seemed to be all designed for lightness and dispatch, an idea perhaps borrowed from his planetary character. He appears often in antiques as drawn by two cocks, as the mark of vigilance and alertness.

DIANA, among her various offices in the heavens, upon earth, and in hell, had the direction of the planet of LUNA, or the MOON. She is often represented on relievos, gems, and medals, with a lunar crown or crescent on her

<sup>e</sup> This star has four names among us, and had almost twice as many among the Romans. It may be called Venus, Phosphorus, Lucifer, Hesperus, Vesperus, Vesper, and Vesperago. These names are reducible to its three characters as a planet, or as the morning and evening star. Met. xiv. v. 598. Æn. vi. v. 193. Met. xv. v. 190. Fast. ii. v. 312. Stat. Theb. vi. v. 241. Met. xi. v. 272. Ovid. l. ii. el. 11. v. 56. Ovid (before Julius Cæsar's death) Met. xv. v. 790. Met. xi. v. 571. Met. iv. v. 629. Met. xi. v. 296.

forehead,

forehead, and as drawn by stags or does, but commonly by horses. The poets speak of her chariot, and of her two horses as perfectly white <sup>f</sup>.

It is this Diana who is said to have fallen in love with Endymion. If the occasion of her love be considered, it may perhaps appear to have been a philosophical amour, or platonic love, and so might not interfere with her character of chastity. However that be, she is often seen on relievos descending to a shepherd asleep, with a veil over her head <sup>g</sup>.

APOLLO (or rather SOL) is spoken of by the poets more than all the rest of the planets put together. They describe his face as shining, and mark that particular brightness (before-mentioned) beaming from his eyes. They often talk of the corona radiata (or crown of twelve rays) on his head, and represent him as standing in his chariot drawn by four horses, with a whip,

<sup>f</sup> Propert. iii. el. 20. v. 18. Hence Horace calls her *Regina Bicornis*, Carm. Sæc. v. 35. Stat. Theb. i. v. 338. Fast. V. v. 16. iv. v. 372. Rem. Am. i. v. 258. On a gem at Florence she is drawn by two heifers, a particular not taken notice of by the poets of the good ages.

<sup>g</sup> By this a line in Flaccus becomes not only clear, but very descriptive too of her appearance, Argon. viii. v. 31. Probably this fable might be meant originally of the eclipses of the moon; if so, her veil would be the most significant part of her dress. See Catullus de comâ Beren. 64. v. 6.

or a flambeau, in his hand <sup>h</sup>. They often mention his chariot, and hint at the smallness of it. The harness seems to have been rose-coloured, and studded with precious stones, and the chariot itself of gold. They tell us the number, names, and even the colour of his horses, which are described as full of life and fire, and breathing quick as they run along. His course is said to lie between two fixed points; the first half is all up-hill, and the last all down-hill. He sets out from the eastern, and drives into the western sea, where he is supposed to pass the nights in the palace of Oceanus. He is imagined daily to drive his chariot over a transparent (or crystal) arch in the heavens, on which appear the tracks of his wheels as on a common road upon earth <sup>i</sup>.

All

<sup>h</sup> Met. ii. v. 50. 231. Met. iv. v. 193. Ovid. ep. iv. v. 159. Æn. xii. v. 164. Juv. Sat. xiii. v. 78. Stat. Theb. i. v. 28. Ovid. ep. viii. v. 105. Met. ii. v. 152. Flac. V. v. 414. Met. ii. v. 399. Stat. Achill. ii. v. 289. The artists represent him with each, and for the most part naked; so that Flaccus dressing him in a coat of mail, with the signs of the zodiac wrought on it, and tied round him with a rainbow, is perhaps his own fancy, or possibly may be copied from some antient picture, Flac. iv. v. 95.

<sup>i</sup> Hor. Carm. Sæc. v. 10. Sil. xvi. v. 232. Hor. iii. od. 6. v. 44. Met. ii. v. 110. Stat. Theb. iii. v. 414. Met. ii. v. 134. Flac. V. v. 413. Fast. ii. v. 72. Ovid. l. ii. el. 1. v. 24. The meaning of *purpureus* is not settled. It is used of fire, swans, and snow; so that it may not differ so much from *niveus* as may be thought, Met. ii. v. 87. 120. Stat. Achill. i. v. 436.

Fast.



All the parts of duration, from the greatest to the least, were represented as persons by the artists and poets. Ovid (*Met.* 2. v. 30.) describes them all as attendants on Sol.

ETERNITY indeed is not spoken of as personally by the poets, unless they meant this goddess by the name of HEBE, or eternal youth; but she is variously represented by the artists<sup>k</sup>. Sometimes

*Fast.* iv. v. 372. *Vir. Geo.* iii. v. 85. 360. *Met.* ii. v. 64. *Met.* vi. v. 487. *Stat. Achill.* ii. v. 17. *Met.* ii. v. 258. *Æn.* xii. v. 115. *Met.* xv. v. 419. *Æn.* xi. v. 914. *Stat. Theb.* viii. 273. *Met.* ii. v. 133. The course of Sol is frequently represented in the same manner by the artists. He appears labouring up hill, or descending easily down. Sometimes the zodiac is over him, which falls in usually with his head, to mark not only the month, but the particular part of the month, when any event happened. It was a common compliment to their emperors to place them in the zodiac, and even in the chariot of Sol himself; and in some figures of this kind, they might mark out the time of the year when such an emperor died, by the part of the zodiac with which they had made him coincide. Where Phœbus's own head falls in with any sign, it was probably meant to mark out the time of the year, as minutely as Ovid does, *De Art. Am.* i. v. 68. *Ib.* iii. 388.

<sup>k</sup> On a medal of M. Aurelius, Eternity, with a lighted flambeau in her hand, is carrying his empress to heaven. On the base of a remarkable relievo at Rome, Eternity is represented as a male, naked, and with expanded wings: it is a very noble figure. In his left hand is a celestial globe with a serpent winding about it, a very old and significant emblem of Eternity, especially when the tail comes round to the mouth. His eyes are lifted up towards heaven, whither he is carrying M. Aurelius and his consort: and on each side of them appears an eagle flying towards the east, the symbol of deification. At the bottom of the base

times she has the head of Sol in one hand, and of Luna in the other (which seems to answer to our saying, "as long as the sun and moon endure") and sometimes she is sitting on a globe, alluding perhaps to the heathen notion of the eternity of the world. Sometimes she is represented by an elephant, or in a chariot drawn by an elephant, as a long-lived creature; sometimes by a phoenix, or with one, as continually renewed. She appears too with a veil, to show she is impenetrable.

The MAGNUS ANNUS, or the GREAT PLATONIC YEAR, was a period of many thousands of years, when all the heavenly bodies, as well as all things on earth, would be just as they were at the creation<sup>1</sup>. This revolution of so

on the left hand is the genius (as supposed) of Monte Citorio (where the relievo stood) resting his head against an obelisk with a ball on the top of it: and on the right is the genius of Rome looking upwards, and holding up her hand as admiring or praying. The Romans, in the attitude of praying, held up the palms of their hands open, as they do now in Africa. See *Æn.* i. v. 93. (of *Æneas* praying) *Ibid.* ii. v. 688. (of *Anchises*).

<sup>1</sup> This period, according to Cassini, is 24800 years; according to Tycho Brache, 25816; and, according to Ricciolus, 25920. The consequence of this renovation of the world would be the return of the golden age; and therefore the highest compliment a poet could pay an emperor was to say, "The great period would be compleated under his reign." The notion of a renovation of the world after a certain period was common among the philosophers and roundly asserted by the Stoics and Platonists without giving any arguments for it. See Burnet's *Theor. B.* 4. ch. 3.

many

many ages is represented with some of the attributes of eternity itself. On a gem of Adrian at Florence, he appears with a fine look and long loose robe. He holds his right hand upwards, and has the globe and phoenix in his left. He is inclosed by an oval (not circular) ring, to show the great round of time over which he presides<sup>m</sup>.

The SÆCULA, or CENTURIES, are mentioned sometimes personally by the poets, but they do not appear in any of the works of the artists.

The FOUR AGES, or GRADATIONS, of the life of man, infancy, youth, manhood, and old age, are not all spoken of as persons by the poets of the better ages. They seem to have divided the life of man into youth (which was carried on to forty-five) and old-age, which may claim all the rest. Of both these they speak as personages and deities<sup>n</sup>.

The ANNI, or YEARS, are described as persons, with a certain gliding and silent motion.

<sup>m</sup> The inscription of *Temporum Restauratio*, so frequent on medals, and that of *Sæculum Aureum*, on this, had much the same meaning with Virgil's fine compliment in his famous Eclogue to Pollio.

<sup>n</sup> Met. vii. v. 241. Art. Am. I. ii. v. 670. Met. xiv. v. 143. Hor. Epod. viii. v. 3. Our author here explains a curious ancient painting (found at the Villa Corsini near Rome) as relating to the four ages of man, Polym. p. 196.

There



There are some expressions which seem to imply, that *Annus* was represented with more dignity, and as moving along (silently though swiftly) in a chariot °.

The *SEASONS* are all represented as persons, both by artists and poets P.

*VER* is a youth marked out generally by the coronet of flowers on his head, or the basket of flowers in his hand. *ÆSTAS* is crowned with corn, or holds a sickle in his hand. *AUTUMNUS* is usually distinguished by his crown of different fruits; and *HYEMS* by his crown of reeds, by the birds in his hand, or the beast at his feet; and by his being cloathed when the others are naked 9.

The

° *Art. Am.* iii. v. 62. *Colum. de cult. hort.* v. 16c. *Fast.* iii. v. 44. *Stat.* iii. *Sylv.* i. v. 136. *Ovid.* l. i. el. 8. v. 5c. Some critics have changed here, out of ignorance, *annus* into *amnis*, and *equis* into *aquis*.

P They are often seen all together on relievos, medals and gems. Thus, on a medal of *Commodus*, they appear moving over a celestial globe, which lies by the goddess *Tellus*. The artists, as well as the poets, have sometimes an eye to the four ages of life in their representations of the seasons. See *Ovid, Met.* xv. 213. where *Ver* is infantile and tender; *Æstas* young and sprightly; *Autumnus*, mature and manly; and *Hyems*, old and decrepid.

9 *Met.* ii. v. 27, 28. *Hor. Epod.* ii. v. 18. We may learn several ways of the artists representing the seasons from the poets, which appear not in the works we have. *Autumnus* was perhaps represented sometimes as pouring fruit from his lap; sometimes holding a vine-branch with ripe grapes on it in his hand. At o-

The MONTHS are spoken of personally by the poets, and particularly December is described in a drunken attitude<sup>r</sup>.

DIES, or the Day, was looked on as a divinity, and represented sometimes like Sol, in a chariot<sup>s</sup>.

Nox,

other times he was painted, as all stained from the vintage, and with grey hairs and a wan look. Hyems as old and decrepid should be either quite bald, or only with a few grey hairs, his look should be rough, melancholy, and severe. He is slow in his motions and shivers as he goes. He has icicles on his garments and hoar frost on his head. His retreat in the warmer months was towards the north pole, and Virgil describes Sol (perhaps from some picture or relieve) as driving him out of the sight of men into some dark gloomy cave. See the following passages, Virg. Geo. ii. v. 521. Ovid. ex pont. l. iii. ep. i. v. 13. Colum. de cult. hort. v. 44. Met. ii. v. 29. Met. xv. v. 211, 213. Stat. l. ii. Sylv. i. v. 217. Met. xv. v. 212. Hor. l. iv. od. 7. v. 12. Met. xv. v. 212. Met. ii. v. 30. Fast. iii. v. 235. Stat. l. iv. Sylv. v. v. 6. Virg. Geo. iv. v. 32. Bruma and hyems differ thus: hyems signifies the three whole winter months, bruma only the shortest day or winter solstice. Hence December is called the month of Bruma, Fast. i. v. 164. Mart. l. viii. ep. 41. Id. vii. ep. 95. Id. iii. ep. 38. Lucretius's description of the Seasons is one of his finest passages, and seems to have been copied from some antient procession. Not one of his allegories is conducted so regularly as this, which makes it probable he did not invent, but copy it, Lucr. V. v. 746. Albus here seems to signify extreme cold, or shivering with cold, represented as a person—  
Crepitans ac dentibus Albus.

<sup>r</sup> The Saturnalia were then celebrated, Stat. l. iii. Sylv. i. v. 19. Id. Sylv. vi. v. 7.

<sup>s</sup> Plant. Bacchid. act. ii. sc. 3. Met. ii. v. 25. Fast. V. v. 550. Fast. vi. v. 772. There was an early distinction of the civil

Nox, or the Night, is more distinctly mentioned in a personal character. She is crowned with poppies, and perhaps sometimes with stars. Her appearance has something venerable and majestic; she has large dark wings, and a long robe. She is represented as riding in a chariot drawn by two black horses, and every part of her stage is described by some poet or other<sup>1</sup>.

The beginning of day-break was probably characterised under the person of PHOSPHORUS; as the time from thence to sun-rising belonged to AURORA, or the MORNING, who is variously described, though without confusion. If we may judge by the poets, her complexion was suited by the painters to the occasion. It was sometimes of a lively red, sometimes pale, and sometimes more or less brown, according to the sort of morning they intended to represent. Her skin (in their more beautiful pictures) should be coloured like that of Venus Marina by Apelles, with something not unlike the humid cast, for which

civil day from midnight to midnight, and the natural day from sun-rise to sun-set, Plin. Nat. Hist. l. ii. c. 49. Virgil, speaking of the civil day, calls it *oriens*, a name not used much in his time, but which he chose as more proper than *sol*, or even *dies*, would have been, *Æn.* V. v. 740.

<sup>1</sup> Fast. iv. v. 660. Met. xv. v. 31. 73. Man. V. v. 60. *Æn.* viii. v. 369. Sil. xv. v. 285. Stat. Theb. ii. v. 528. Stat. Theb. iii. v. 33. *Æn.* V. v. 721. Met. iv. v. 92. *Æn.* V. v. 837. Hor. ii. sat. 6. v. 101. Stat. Theb. iii. v. 2. 33. Met. ii. v. 143. Tib. ii. el. i. v. 90. The Egyptians called Nox the most antient of the gods.



that picture was so remarkable. Her robe should be of a pale bright yellow, and she should have in her hand either a whip or a torch. Her chariot should be of a fine rose colour with pearls of dew upon it, and the horses cream coloured or strawberry <sup>u</sup>.

HESPERUS, or the EVENING, is the same with Phosphorus, or Lucifer, only with different attributes. The poets, as has been said, give him a black horse as Hesperus, and as Phosphorus a white one. The artists distinguish him by a torch when he is the fore-runner of Sol <sup>w</sup>.

The HORÆ, or Hours, are represented by the poets in fine coloured or embroidered robes, glid-

<sup>u</sup> See the following passages, Ovid. Art. Am. iii. v. 84. Met. vii. v. 705. Vir. Geo. i. v. 447. Stat. Theb. vi. v. 27. Fast. iii. v. 404. Ovid. l. i. el. 13. v. 2. 10. *Manus purpurea* here answers to the Greek *ποδὸς ἀκτῆλος*. Ovid, in speaking personally of Aurora, calls her *Roscida* (Consol. ad Liv. v. 282.) Even her hair too, like Venus's, might be painted dropping, Fast. iii. v. 404. Stat. Theb. ii. v. 136. De Art. Am. iii. v. 186. Fast. iv. v. 714. That *lutea* signifies a pale yellow, or sulphur-colour, is plain from Ovid, Met. xv. v. 351. Stat. l. v. Sylv. 4. v. 10. Fast. iv. v. 944. Fast. V. v. 160. Æn. vii. v. 26. Æn. xii. v. 77. Ovid. l. i. el. 13. v. 2. Fast. iv. v. 712. Met. vii. v. 704. Met. xv. v. 191. Met. ii. v. 145. This goddess seems to have been represented as driving Nox and Somnus from her presence (Stat. Theb. vi. v. 27.) and chasing the constellations out of heaven (Stat. Theb. viii. v. 274.) The last seems to be a ridiculous subject for a picture, as the other might be a fine one.

<sup>w</sup> Cic. de nat. deo. l. ii. p. 37. Fast. ii. v. 312. Met. xv. v. 190.

ing on with a quick and easy motion as they appear in Guido's Aurora. Ovid mentions them as standing at equal distances about the throne of Sol. Others make them attend that deity at his setting out, or at his coming in. All agree in describing them as attendants on Sol; and therefore it was that some of them were always stationed with Janus at the gate of heaven, as ready to accompany the chariot of Sol in his daily course <sup>x</sup>.

JANUS presided over the gates of heaven, and was therefore represented sometimes with a staff in one hand, and a key in the other. When supplications were made to any god, Janus was first invoked, because it is he who was to give access to the prayers, even to Jupiter <sup>y</sup>. He was considered as the most ancient of beings, and as

<sup>x</sup> Fast. V. v. 218. Stat. Theb. iii. v. 410. Met. ii. v. 119. This gliding motion is attributed to all the deities presiding over any part of time, Ovid. de Art. Am. iii. v. 65. Met. ii. v. 26. Fast. iv. v. 94. Stat. Theb. iii. v. 414. There is a known relief at Rome, (published by Bartoli in his Admiranda) the figures whereof have been taken only for so many ladies dancing for their own diversion; but our author takes them to be the Hours, from their position and attitudes. Their hands are mutually joined, they are placed in a straight line; some seem coming towards you, and others going from you, and they stand at equal distances; all which agrees with the manner in which the hours should be represented.

<sup>y</sup> Fast. i. v. 125. Macrob. Saturn. l. i. c. 9. Fast. i. v. 96. Juv. Sat. vi. v. 393.

H

comprehending

comprehending the whole universe. In the Salian verses he had the title of the God of Gods<sup>z</sup>.

Janus is distinguished by his double form. He had sometimes two, and sometimes four bodies, given him. His busts, or two heads, are very

▪ Possibly in their most secret mythology, they might mean Space by this deity. An open arch, or an opening, was called Janus; as the opening to a house was named Janua. As this shews his relation to Space, so his including all things shows his relation to infinite space. His representing Space may account for the epithet *Junonius*, Juno among the Romans signifying the air. His name Patulcius might relate to the same idea, Macr. Sat. l. i. 9.

▪ Hence he is called Geminus; and hence Statius, in a most ridiculous description, makes Janus lift up all his hands, and speak with both his mouths at once, Stat. iv. Sylv. i. v. 20. There is a bust of Janus Quadriformis on a bridge at Rome, from whence the place is called *Quatre Capite*. In some figures of him on medals, he has but one body with four heads. Under this sort of figure, which looks every way, they meant perhaps to express his presiding over Space; as his figures with two faces, one looking backward, and the other forward, might denote his presiding over Time, Mart. l. viii. ep. 8. As the beginning of the year was under the disposition of Janus, so the entrance into the consulship was of course under his protection. This is frequently alluded to by the poets. Hence he has in some figures the consular fasces in his hands. Claudian, in his description of a venerable old personage in his cave of eternity, whether he means Janus or Time, has given him attributes, which the poets of the allowed ages had no idea of. See the whole remarkable passage, De laud. Stil. ii. v. 457.

common;



pa. 38.

1.



pa. 50.

2.



pa. 112.

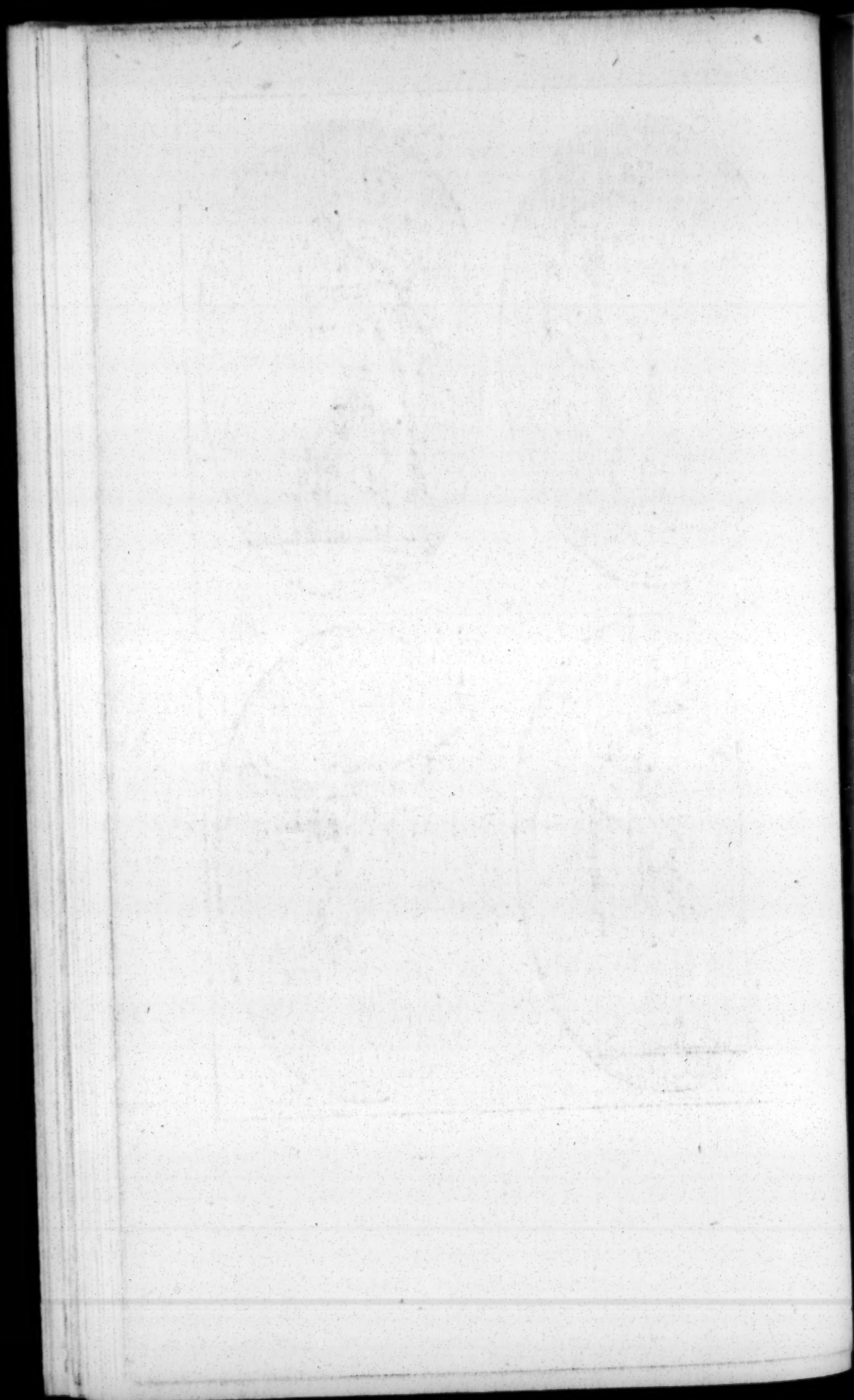
3.



pa. 110.

4.





common ; especially on the medals which have the double head of Janus on one side, and part of a ship on the other <sup>b</sup>. His faces in all the antiques are both alike, and both old ; and yet some moderns, even in Italy, give Janus a young and an old face, expressly contrary to what Ovid says.

Janus's presiding over peace and war has no relation to his mythological character as the god of space or time ; but was wholly founded upon an old Roman legend <sup>c</sup>.

<sup>b</sup> These were so very old, that in Ovid's time the figures were almost worn out with age, *Fast.* i. v. 235. Their numbers now make them not valued. Was there but one left, it would doubtless be deemed as great a treasure as an *Otho* ; especially as they are so much talked of by the poets, from whom it may be proved, that the Roman children played with them at *heads or ships*, as our's do now at *crosses or pile*, *Macrob.* *Saturn.* l. i. c. 7.

<sup>c</sup> As the Romans were engaged with the Sabines near one of their gates, the soldiers left to guard the city, shut up the gate for fear of the worst. The gate immediately opened again of itself. This was repeated several times. Mean while there came a sudden alarm, that the Romans were entirely defeated. The guard, seized with a panic, fled away, leaving the gate wide open. Soon after some Sabine troops advancing, hastened to the gate, when lo ! a sudden flood of water issued out of Janus's temple, and rushing on through the gate, overwhelmed them all. As a memorial, the gate was called *Janualis* ; and in all their wars the gates of Janus's temple were left open, for the god to come out the more easily to their assistance. This custom of opening the gates in war, and shutting them in peace, probably gave the Romans the thoughts of placing in Janus's temple the



statues of peace and war; as that gave the poets the idea of war being confined, and peace secured by Janus, who otherwise would have had nothing to do with them. This legend was probably believed by the vulgar, like those of the Roman catholics, but the wiser sort, particularly Virgil, was of another opinion, as appears from the much earlier account he gives of this matter, *Æn.* vii. v. 601—622. See Macrob. *Saturn.* l. i. c. 9.

## B O O K . V.

*The BEINGS supposed to inhabit the AIR.*

AS the figures of the winds are very scarce, even in Italy<sup>a</sup>, recourse is here had to the Greek representations of the wind-deities, in the famous temple at Athens<sup>b</sup>.

These deities are all flying on, but with more or less swiftness, according to the different effects each wind has in those parts. — 1. SOLANUS, or the EAST-WIND, holds several forts of fruits in

<sup>a</sup> One or two appear on some relieves of the fall of Phaeton. The four capital ones were found (about two centuries ago) in digging to lay the foundation of St. Lorenzo in Lucina, which, by the carelessness of the monks, are entirely lost. The only good one is in the Capitoline-gallery.

<sup>b</sup> The ancients (as Vitruvius observes l. i. c. 2.) with great propriety adapted the temples, to the character of the deities, to whom they were dedicated. The temple of Venus was to be beautiful, and Juno's majestic; Hercules looked best in one of the Doric order, which would have been improper for a Zephyr. The tower of the winds at Athens (so much talked of by travellers) was a beautiful octagon. On the top of it stood a marble pyramid, with a brazen triton on the point of it, holding a switch in his right hand, wherewith, as he turned about, he pointed at the wind then blowing. The tower remains entire, the weather-cock excepted. On each side is a figure, extremely well carved, of a wind, representing the nature of that wind for which it is designed.

his lap; most of which (if not all) were of foreign growth, and brought to Greece from the east. — 2. EURUS, or the SOUTH EAST, is flying on rather more impetuously, as appears by the agitation of his garments. — 3. AUSTER, or the SOUTH-WIND, and, — 4. AFRICUS, or the SOUTH-WEST. These are all represented as young, larger than the life, and bending forward. — 5. ZEPHYRUS, or the WESTERN WIND, is a beautiful youth, almost naked, and gliding on with the gentlest motion, with a little basket of spring-flowers in his hand. — 6. CORUS, or the NORTH-WEST, is elderly, and with a beard. He is dressed so as to defend him against the cold, and pours water from a vase in his hand. — 7. SEPTENTRIO, or the NORTH-WIND, resembles Corus in age and dress, but has no vase, and as more affected with the cold he holds up his mantle before his nose and mouth. — 8. AQUILO, or the NORTH-EAST, is elderly too. He holds a plate of olives in his hands, which grow in great plenty about Athens.

The Romans, in Pliny's time, chiefly followed this division of the winds, with a farther subdivision into twelve<sup>c</sup>. But the most ancient, and which was followed by the Roman poets, was the division into four. There are others indeed mentioned, but these four deities of the winds are considered by them as the chief of all the rest.

<sup>c</sup> Plin. Nat. Hist. l. ii. c. 47.



1. EURUS, or the genius of the EAST-WIND presided over all the eastern quarter of the heavens. By one description, he looks as delighted; and in another, he is playful, or wanton. He is sometimes impetuous, and sometimes disordered with the storm he has been driving along the sea. From some expressions he seems to have been represented on horseback, or perhaps in a chariot whirling through the air<sup>d</sup>.

2. AUSTER, or NOTUS, the genius of the SOUTH-WIND, was the chief director of the south. He is described as large, and old, with grey hair; of a gloomy countenance, with clouds about his head, and as the dispenser of heavy showers and great rains. He has dusky wings, and a full dark robe<sup>e</sup>.

<sup>d</sup> Met. i. v. 66. Æn. ii. v. 417. Ovid. Her. Ep. xi. v. 14. Hor. l. iv. od. 4. v. 44. Flac. Arg. i. v. 613. *In equis* signifies a person's being in a chariot; and so may *equitare* too. *Equi* seems to imply the same, when used of the winds. See Flac. Arg. i. v. 611. and Æn. ii. v. 417.

<sup>e</sup> Met. i. v. 268. Ovid means his robe here by the word *sinus*, which signifies a flowing robe. Hence *sinus fluentes*, Æn. i. v. 320. *Volumina* is used for a large robe, Stat. Theb. i. v. 352. Virgil seems to allude to the gloominess of his countenance when he says, *Quid cogitet humidus auster*, Geo. i. v. 462. Some commentators (never considering the wind in a personal character) are for changing *cogitet* into *cogat* or *concitet*, without the least authority. See several descriptions of Auster, Vir. Geo. iii. v. 279. Flac. Arg. i. v. 612. Juv. Sat. V. v. 101. These seem to allude to some paintings of old, or are at least good hints for a picture now.

ZEPHYRUS, or the WEST-WIND, presided over the west, and is the mildest of all the wind-deities. His personal character is youth and gentleness. Ovid describes him, with the Zephyrs his attendants, as taking care of the flowers that adorned the earth in the golden age. Lucretius, in his procession of the seasons, makes Zephyrus and Flora joint attendants of the spring; and Ovid describes his falling in love with Flora, which ended in a marriage <sup>f</sup>.

4. BOREAS, or the NORTH-WIND, directed the north, and was the roughest of them all. From the coldness of the climate over which he presided, he is called "the shivering tyrant." Ovid says he is almost always rough, and in a passion; and describes him in the account of his rape on Orithya, as hardening snow and dispensing hail-stones; as one great cause of lightening and thunder, and the sole cause of earthquakes. He says that he moves on, encompassed with dark clouds in the heavens, and in a thick cloud of dust over the earth <sup>g</sup>.

<sup>f</sup> Flac. Arg. l. v. 612. Met. i. v. 108. Lucr. V. v. 736. Fast. V. v. 212.

<sup>g</sup> Met. vi. v. 711. 686. 707. This description of the characters of the four principal deities of the winds would make a good contrast in a picture. Eurus should be of a lively and brisk air—Auster, gloomy and aged—Zephyrus, young and charming—Boreas, old and angry.

Of the other four winds, in the division of eight, Solanus is not mentioned by the Roman poets, who seem to have given up his place entirely to Eurus. Africus, or the south-west, is described as having dark wings, and Corus, or the north-west, as spreading out his dusky pinions, and driving on a storm of snow against Hannibal in his passage over the Alps. Ovid speaks of Hyems as trembling at the presence of Aquila, or the north-east <sup>h</sup>.

These wind deities were all brothers, sons of Astræus, the elder brother of Saturn, by Aurora. Though the poets generally represent them with wings, in the few remains of the artists they have sometimes none. Their usual manner of blowing was not by distorting their faces so as our modern painters and sculptors imagine. They are described with flabra or wreathed trumpets to blow with, not unlike the twisted shells of the Tritons <sup>i</sup>.

Besides the general attributes of wings and flabra, the particular deities of the winds had

<sup>h</sup> Sil. xii. v. 618. Sil. iii. v. 524. Ovid, Ibis, v. 201.

<sup>i</sup> Fast. V. v. 203. Met. i. v. 60. They are winged on a sarcophagus, representing the fall of Phæton in the Borgheze gardens, and without wings on the ara ventorum in the Capitoline gallery at Rome. The attribute of the Flabrum is hinted at by some of the poets and expressly spoken of by others, Met. i. v. 59. Propert. l. ii. el. 27. v. 12. Lucr. vi. v. 427. Petron. p. 259.



others, according to their respective characters; such as the little vase, or water-pot, which, in the hand of a wind-deity, denoted the rain he brought with him. Auſter probably (like the Athenian Corus) was ſo represented <sup>k</sup>.

The AURÆ, or AIR-NYMPHS, are marked out by the veil which they hold in their hands and which flutters arch-wife over their heads<sup>l</sup>.

<sup>k</sup> Stat. Theb. i. v. 352. The ſmallneſs of the vaſe does not hinder it's ſignifying heavy ſhowers: for Aquarius (who was ſuppoſed to be the cauſe of the heavy rains about the winter-ſolſtice) has ſuch an one on the Farnefe globe, Hor. l. i. Sat. i. v. 36. Vir. Geo. i. v. 211. This vaſe perhaps is the ſame with the Roman *urceus*; notwithſtanding the ſmallneſs of which, Petronius uſes the expreſſion, *Nimbus urceatim decurſans*, for a violent ſhower. The vaſe only ſhows that the rain poured down, not in drops, but in a continued ſtream. It is probable there were many others under each of theſe principal winds, who had their name from their chief, and ſome who were diſtinguiſhed with particular names, ſuch as Vulturinus, and the Eteſiæ, or gentleſt ſort of northern gales, Æn. iii. v. 120. Geo. ii. v. 339. Æn. i. v. 52. Geo. ii. v. 334. Lucr. V. v. 744. 741. Hor. l. iv. od. 12. v. 4. By comparing Lucretius and Horace together, the Eteſian or Thracian gales might blow about the cloſe of the ſpring. Cicero, in ſpeaking of the Eteſian gales, uſes expreſſions which would be ſcarce juſtifiable, unleſs grounded on the winds being represented as perſons among the Romans. See Cic. l. ſeſ. ep. 25.

<sup>l</sup> That the Romans uſed the word *aura* perſonally, is evident from Pliny. nat. hiſt. l. xxxvi. c. 5. where he ſpeaks of the ſtatues of the two Auræ; and from the ſtory of Cephalus and Procris: for, if Aura had not ſignified a young lady, as well as a gentle breeze, Cephalus's ſaying, *Aura veni*, could not have made Procris jealous, Met. vii. v. 823. Our word *air* ſignifies the element, and never a perſon—*Sylph* means always a perſon—*Zephyr* is uſed for both.

Though these deities are not to be found in any statues, they are very often to be met with in the paintings of the antients, and especially on cielings, the properest place for them<sup>m</sup>. There is no great variety in the characters of these nymphs. They are all light and airy, generally with long robes, and in the attitude of flying, some with, and some without, wings. They flutter about as diverting themselves in the light and pleasing element assigned to them. In short, they are all so many Sylphs, sportive happy beings in themselves, and well-wishers to mankind<sup>n</sup>.

H 6

Over

<sup>m</sup> There were a great many drawings of them in Dr. Mead's collection, which were taken by Bartoli on the spot, as the paintings were discovered.

<sup>n</sup> From what is said here and elsewhere, one may learn, that the Romans made persons of ideas and things, which we have not been used to consider in that light. In the present case, besides the number of winds, and of breezes, which are turned into gods and goddesses, they had other supposed inhabitants of the air. The winds, in their scheme, were capable of having sons and daughters, (*Met. vi. v. 713.*) and who can determine how far their families might run on? Every cloud might be a goddess; which would account for Juno's cheating Ixion, as the supposing Aura a person, does for the jealousy of Procris. Bad weather, as well as good, were divinities; and there were set forms of prayer even to tempests. Dark and damp weather, frost, cold, and heat, are spoken of as persons. *Æn. iii. v. 120.* *Cic. de nat. deor. l. iii. p. 70.* *Placc. Arg. i. v. 634.* *Lucr. V. v. 745. 746. 740.* Aristophanes introduces the clouds as persons, or cloud-

Over all these inhabitants of the air, proper rulers were placed by the poets. Over the rougher winds presided Æolus, who appears not in any gem, medal, relievo, or picture, of the anti-ents. They describe him of an angry temper, and rough look, sitting in a vast cave, with his subjects fettered, or chained down about him. These he was supposed to let out for a storm, and to shut them up again after it °.

JUNO presided over the air; and in that character she is represented on a Greek medal, in a light car drawn by peacocks †. The Auræ, or air nymphs, may very well be supposed to be her subjects ‡.

cloud-nymphs, one of which was mother to Phryxus and Helle. Met. xi. v. 195. Thunder and lightning were represented as persons by the best Greek painters, Plin. l. xxxv. c. 16.

° Ovid, Her. Ep. xi. v. 15. Æn. i. v. 57. Flac. Arg. i. ver. 597. 610. 654. Æn. i. v. 81. 140. Juvenal, in his satire against Xerxes, says, he was a greater tyrant than Æolus; for, not content with whipping Corus and Eurus, he fettered their presiding god, Sat. x. v. 182.

† She appears on the medal as almost naked, whereas the Romans dressed her like their own matrons. It is observable, that the epithet of *λευκαλας* given to Juno by Homer, is never imitated by any Latin poets.

‡ When, therefore, Virgil makes her speak of the fourteen nymphs, her chosen attendants, they were, probably, so many Auræ, especially as she offers one of them for a wife to Æolus. Æn. i. v. 75.

JUPITER



JUPITER is almost as well known for being a chief ruler of the air, as for being the husband of Juno. His province was to direct the rains, the thunders and lightnings. The figures of Jupiter, as dispensing thunder and lightening, have already been considered.

The JUPITER PLUVIUS, or the dispenser of rain, is no where represented, except on a medal (where he is seated in the clouds, holding up his right hand, and pouring down a stream of hail and rain from it on the earth, while his fulmen is held down in his left) and on the Trajan and Antonine pillars. On this last, as well as on the medal, he appears with an elderly and sedate look; and holds out his arms almost in a straight line each way. The wings given him on the pillar relate to the original and principal character of Jupiter, of presiding over the air. His hair and beard are all spread down by the rain, which descends in a sheet from him, and falls for the refreshment of the Romans, whilst their enemies are represented as struck with the lightnings, and lying dead before them<sup>r</sup>.

There

<sup>r</sup> This representation was in memory of the great deliverance of M. Aurelius, in a battle with the Marcomani. The Romans being almost spent with heat and thirst, and on the point of being defeated, on a sudden the sky was overcast, and a violent shower fell, which greatly refreshed the Romans; at the same time that the lightnings (which seemed to point at their enemies' breasts) helped to intimidate and defeat them. This had so much

There was scarce any character of Jupiter that was more capable of giving sublime ideas to the artist than this of the Jupiter Pluvius. For though on the medal and Antonine pillar, he is all calm and still, yet on the Trajan he appears much more agitated; and the Roman poets (whose works are counter-parts to those of the artists) not only speak of Jupiter as descending in violent showers, but as all ruffled too with the winds that

much the air of a miracle, that it has been challenged as such both by Christian and heathen writers.

This Jupiter Pluvius may help to explain a passage of Lucan, speaking of the power of the Thessalian witches,—*nebulas nimbesque solutis excussere comis*; where he meant to describe them not only with their hair loose, but as pouring the showers from it, as Jupiter is represented, Lucan, l. vi. 469.

That Jupiter often assisted their armies by sudden storms of rain was a notion early received by the Romans. Livy mentions two instances, one in the 284th year of the city (l. ii. cap. 62.) and another against Hannibal, when he had drawn up his army before the gates of Rome. This, by the historians, was reckoned supernatural. Livy, l. xxvi. cap. 11. Flor. l. ii. cap. 9. Silius ascribes it to Jupiter Capitolinus, Sil. xii. v. 625. Besides the figure of Jupiter in his chief temple there was another, on the outside of it, on the top of the dome, standing in his chariot, and, probably, with the fulmen in his hand. Silius makes him discharge this at Hannibal, as Florus seems to make the storm come from the same quarter. By what follows in Silius, this figure held the ægis in his left hand, Silius, xii. v. 725. This was one of the oldest statues in Rome, and was first made of earth, but was afterwards cast in some richer metal. Plin. nat. hist. l. xxxv. cap. 12. Liv. l. x. cap. 23.

that usually attend them<sup>s</sup>. Silius writes quite into poetry, when he is treating this subject: and one of the finest passages in the *Æneid* relates to the same. It is where Evander is pointing out the Capitoline-hill to *Æneas*, which Virgil supposes Jupiter to have chosen for his peculiar residence, before his temple, or even Rome, was built. The poet describes his appearance there in all the majesty of clouds and darkness<sup>t</sup>.

IRIS, or the genius of the rain-bow, was reckoned the daughter of *Thaumas*, or admiration<sup>u</sup>. The poets speak of her both as handsome, and as finely dressed. They make her the messenger of *Juno*, as *Triton* was of *Neptune*,  
or

<sup>s</sup> Virg. *Geo.* i. v. 418. *Hec.* l. i. od. 16. v. 12. *Æn.* ix. v. 671.

<sup>t</sup> *Æn.* viii. v. 354. See *Milt. Par. Lost.* ii. ver. 268. *Deuter.* iv. 11. See *Psal.* xviii. v. 7---11. where the majesty of darkness is most sublimely expressed. Indeed the idea of darkness is, in itself, exceedingly fit for majesty. There is scarce any thing of a more solemn and venerable turn than the profound stillness of midnight. And this, probably, was yet more striking to the heathens of old, for they (besides what they naturally felt, as well as we) looked upon darkness as one of the most antient and respectable of all their deities. Several nations held *Nox* and *Chaos* to be the eldest of their gods. Virg. *Geo.* iv. v. 347. *Fast.* i. v. 455. *Ovid.* *Ibis*, v. 73.

<sup>u</sup> *Met.* xii. v. 303. The poets call her *Thaumantis*, and *Thaumantia Virgo*, quia (says Cicero) speciem habet admirabilem. *De nat. deor.* iii. p. 70.



or Mercury of Jupiter. She has wings to show her dispatch. She is largely described by Statius with a zone, which has all the beautiful colours we so much admire in the rainbow <sup>w</sup>.

The goddess FAME is described by the poets as winged, and hurrying on with a busy motion. Virgil makes her a growing figure; a thing beyond the power of painting or sculpture to express, and which is even hard to conceive <sup>x</sup>. He gives her a great many eyes, ears, tongues, and mouths, so may well call her (as he does) a horrid goddess, and a monster. Statius dresses her in a robe, wrought all over with murders, battles, and sieges. Ovid describes her court and attendants. He places her palace in the middle of the world, between heaven and earth, where she

<sup>w</sup> *Æn.* ix. v. 5. 15. *Met.* i. v. 270. *Stat. Theb.* x. v. 83. 123. She is represented in the Vatican Virgil in the attitude of flying to deliver a message from Juno to Turnus. She has a glory round her head, is surrounded with clouds, with a veil which she holds in each hand, and which circles over her head, as emblems of her bow, and of her being an inhabitant of the air.

<sup>x</sup> See *Æn.* iv. 177. 180. *Ib.* ix. v. 474. *Stat. Theb.* ii. v. 209. There are but two instances, besides this, of growing figures. They are both in Virgil; one relates to Tisiphone (*Geo.* iii. v. 553.) and the other to Alecto; where he says, "as that fury looked at Turnus, *her face grew larger and larger.*" *Æn.* vii. v. 448. This is, perhaps, the greatest instance of imagination in all his works. There is a little brass statue of Fame at Florence, with its wings spread out, the upper part of which is studded with eyes.

she sees all that passes therein. Virgil says she flies about by night, and sits on her palace, or other eminence, by day<sup>r</sup>.

<sup>r</sup> *Æn.* iv. v. 183. It is likely some low painters of old (like some moderns) represented Fame with eyes and ears all over her body, even to her fingers' ends; for which Lucian seems to ridicule them, *T.* ii. p. 765. *Æn.* iv. v. 195. 181. *Stat. Theb.* iii. v. 431. Fame is here represented as running on before the chariot of Mars, which is driven by Bellona. *Theb.* vii. v. 73. *Met.* xii. 55. 61. 431. *Æn.* iv. v. 187. Mars (as all the great warriors of old) had one to drive, that he himself may be at full liberty to fight.

## B O O K VI.

## C H A P. I.

*The DEITIES of the WATERS.*

**T**HE different ranks settled among the ancients for the water-deities have not been put in so clear a light as they might easily have been. They may be all disposed in the following manner: 1. Oceanus and Tethys as governors of the whole world of waters; and Neptune and Amphitrite as rulers of the Mediterranean, or inland, seas, with the Venus Marina. 2. Triton, Proteus, and Glaucus. 3. The progeny of Oceanus, as Nereus, Doris, and all the Oceanitides. 4. The Neptunines, or Neptune's descendants. 5. The Nereids, or descendants of Nereus. 6. The adventitious or made gods, such as Ino, Palæmon, and the like.

OCEANUS and his wife TETHYS, the rulers of the watery world, are both spoken of by the poets; but they say little that is descriptive of them<sup>a</sup>. There is no figure of Tethys; but Oceanus probably is represented on sarcophaguses, where-

<sup>a</sup> Virg. Geo. iv. ver. 382. Catull. ad Gell. 85. ver. 6. Virg. Geo. i. ver. 31. Fast. V. ver. 22. Met. ii. ver. 513.



ever Tellus and a water deity are opposed to one another, and on relievos, where the four elements are expressed by persons.

NEPTUNE, on a common medal of Adrian, is standing, as he was generally represented, with his trident in his right-hand. This was his peculiar sceptre, and seems to be used by him chiefly to rouse up the waves: but he sometimes laid it aside, when he was to appease them, though he resumed it on occasion<sup>b</sup>. He holds a dolphin in his left hand, and rests one of his feet on part of a ship, to show he presides over the inland seas, more particularly over the Mediterranean, which was the great and almost only scene for navigation among the Greeks and Romans. His aspect is majestic and serene (as it is in all his good figures) and is so described by Virgil, even when he is represented as in a passion<sup>c</sup>.

The poets have generally delighted in describing Neptune as passing over the calm surface of  
the

<sup>b</sup> Met. vi. ver. 77. Flacc. Arg. i. ver. 680. Met. xii. ver. 580. The trident is called *triplex cuspis*, and Neptune himself *Tridentifer*. Met. xii. ver. 594. viii. 595. Met. i. ver. 331. Virgil makes him shake Troy to its foundation with his trident, Æn. ii. ver. 612. and Ovid says, that with the stroke of it, the waters of the earth were let loose for the general deluge. Met. i. ver. 284.

<sup>c</sup> See Val. Max. Mem. lib. viii. cap. 11. Met. viii. ver. 604. Æn. i. ver. 127. Juvenal (sat. xiii. ver. 81.) calls him *Pater Ægei*, because his chief residence was in a cave in the port of Tanaros in that sea. Stat. Theb. ii. ver. 47.

the waters, in his chariot, drawn by sea-horses, with a Triton sometimes on each side, as guiding those that draw the chariot<sup>d</sup>.

AMPHITRITE, the wife of Neptune, is nowhere expressly described, as a person, by the poets; neither is there any undoubted figure of her, though she seems to be represented sometimes with Neptune in his chariot<sup>e</sup>.

The VENUS MARINA, or SEA-VENUS, called by the Greeks, Venus Anaduomene, ought to be placed in the highest class of the deities of the sea, in respect to her more exalted character when considered among the great celestial deities. The most celebrated picture in all antiquity was that of this Goddess, by Apelles<sup>f</sup>. Though

<sup>d</sup> The fine original description is in Homer, from whence Virgil and Statius have copied it. *Æn.* i. v. 155. *Stat. Achil.* i. v. 60. The make of the sea-horse, as described by Virgil, is frequent on gems and relievos. *Stat. Theb.* ii. v. 47. *Id.* V. v. 708. *Flac. Arg.* i. 680.

<sup>e</sup> There is a passage in Ovid in which it is doubtful whether he speaks personally or literally of her, *Met.* i. ver. 14. As to her figure, see *Mus. Flor.* vol. ii. pl. xlviii. 4.

<sup>f</sup> He is said, in drawing it, to have used for his model Campaspe, his favourite mistress, who was given him so generously by Alexander the Great. *Plin.* l. 85. c. 30. This picture came afterwards to the Romans, and was probably, for some time, in the noble collection in the palace of Augustus (*Ovid. Trist.* ii. v. 521.) though placed afterwards by him, in the temple dedicated to his predecessor Julius Caesar. It was quite decayed in Pliny's time.

the original has been so long lost, several strokes copied from it, are to be seen in the Roman writers who enjoyed a sight of it, and have marked out some of its beauties. In them she appears as just born from the sea, complete at once in her form, with all her beauties fresh about her, and with her body as still wet and humid from the waves which produced her <sup>g</sup>.

Venus is seen more frequently under the character of the Venus Marina than under any other <sup>h</sup>. The most famous Venus of Medici is not only formed as just come out of the water, but has a dolphin at her feet, to determine what Venus she is. There is another beautiful figure of her, on

<sup>g</sup> Some of these passages are so strong that they might have helped a Raphael or a Correggio to have restored this lost beauty of Apelles to the world. Perhaps Titian had thoroughly considered some of them before he drew his beautiful Venus now in the collection of the duke of Orleans, at Paris. From these passages it appears, 1. That this Venus should be without drapery. Ovid, *Aer. Epist.* 7. v. 60. *Fast.* iv. v. 143. 2. That her hair (the finest possible) should be very wet, and her body humid and shining. Ovid, *ex Pont.* l. iv. ep. i. v. 30. *id. Am.* l. i. el. 14. v. 34. *Id. Trist.* l. i. v. 528. 3. That the colouring might have been borrowed from Tibullus's Apollo (*Tibul.* l. iii. el. iv. v. 34.) had not Cicero given so strong an idea of it in this picture itself. *Cic. de nat. deor.* l. i. p. 16. In the collection of Greek epigrams, there are several relating to Apelles's Venus, two of which speak of her holding up her hair, and the water flowing from it.

<sup>h</sup> The figures representing her as just coming from bathing, as well as many others, ought, probably, to be ranked under this head.

a relieve



a relievo in the Mattei palace, where she sits in a graceful posture, on a shell held up by two Tritons. She holds up her long hair in each of her hands, from which the water distills into the shell, and from thence into a basin below\*.

This goddess seems to retain her dignity as a celestial deity, even when she is represented as a deity of the waters. She has two sea gods of exalted degree to attend her, whose office shews their inferiority, as their looks shew their respect and admiration.

Of these sea-gods and TRITONS there were several, but one chief over all, distinguished as the messenger of Neptune, as Mercury was of Jupiter, and Iris of Juno. TRITON is represented both by the artists and poets, with his upper part human, and his lower like a fish<sup>1</sup>. He often appears with his wreathed trumpet in his hand, with which he was supposed to convene all the wa-

\* This idea was in all respects extremely proper in a fountain-statue. It may here be observed how much the ancients excelled the moderns in the justness and simplicity of their ideas for fountain statues. Statius seems to allude to such a Venus in two lines which are not well understood without it. Stat. l. i. Sylv. 2. v. 118.

<sup>1</sup> Stat. l. iii. Sylv. 3. v. 82. He seems to have given him scales, even on his human part. Where this was done with judgment, there was room to shew great art in making it difficult to distinguish where the brutal part ended, or where the human began. Met. i. v. 334. Æn. x. v. 212.

pa. 122.

1.



pa. 126.

2.



pa. 129.

3.



pa. 132.

4.







ter deities, when their monarch wanted their assistance or counsel. It was sometimes a real shell, and sometimes formed of silver or other metal. With his trumpet he gave the signal to all the rivers to retire into their channels after the deluge<sup>k</sup>.

PROTEUS, as well as Triton, was by Neptune advanced to a high charge. His distinguishing character was the power of changing his form; a character more manageable by the poets (who could describe him in all his various shapes, with the transition from one to another) than by the artists, who could show him only in his own form, or some one alone of all his transmutations. Virgil, of all the poets, has described him the most fully. He gives the character of his person, and the description of his cave, with his sea-herds about him. He represents him as tending them on shore; as plunging himself into the sea; and as riding over the surface of it. He marks out, briefly indeed, but in a very picturesque manner, the whole series of the transmutation of this changeable deity<sup>l</sup>.

GLAUCUS,

<sup>k</sup> At a naumachia, in the time of Claudius, just as the adverse fleets were ready for battle, a silver Triton, prepared for the purpose, rose suddenly out of the water, and blew his trumpet, as a signal to engage. Suet. in Claud. cap. 21. Met. i. v. 331—342.

<sup>l</sup> *Senex*, Geo. iv. v. 438. — *Ceruleus*, v. 386. *Glaucis oculis*, v. 451. Geo. iv. v. 418—422. v. 430. 431. v. 433—436.

GLAUCUS, who, from a fisherman became a sea-god, and therefore might be deemed an adventitious god only, is, however, described more particularly than the sea deities usually are. He is distinguished by the uncommon length of his hair, and the crown of reeds on his head<sup>m</sup>. Paterculus is even more explicit than the poets, in a passage relating to Munatius Plancus, who, to ingratiate himself with Augustus, submitted to great meannesses. "Amongst other things (says the historian) he danced the character of Glaucus on the public stage." For this purpose he was stripped naked, his skin was painted of sea-green, and his head covered with a chaplet of reeds; then dragging a long fish's tail after him, he danced the Glaucus on his knees<sup>n</sup>.

## NEREUS,

436. v. 528. 529. v. 386. 387. v. 408. Two passages seem to have been copied by Virgil from some antient painting, one relates to the manner of Cyrene's placing Aristæus and herself to surprise Proteus, *Geo.* iv. v. 424. The other is the strange turn in his eyes, whilst he is between anger and compliance; which seems not only to agree with the contest in his mind, but to suit his character as a prophet, *Geo.* iv. v. 452. Our author has met with no figures of Proteus, or of Glaucus.

<sup>m</sup> *Met.* iii. v. 915. 963.

<sup>n</sup> *Paterc.* l. ii. c. 85. This fish-dance is not unlike our dumb shows, or the dances now used in Italy, wherein a character, or whole story, is represented in a dance. But the thing that gives the most perfect idea of these antient dances, is in a passage in Longus's Pastoral Romance, which the reader may see towards the end of his second book. Virgil speaks of the Satyr-dance, *ecl.* V. v. 73. In a little quarrel between two people,

NEREUS, DORIS, and her sisters the OCEANITIDES, are sometimes mentioned by the poets, but without any distinction. Virgil seems, in speaking of two of them, to dress them differently from the Neptunines and Nereids<sup>o</sup>.

THETIS was one of the sea nymphs, called by the poets Neptunines, as descendants of Neptune; it was therefore the greater honour for Peleus to obtain her in marriage. He was one of the Argonauts, and when all the sea nymphs, charmed with the novelty of the sight, came to gaze on the Argo (supposed to be the first ship that ever ventured on the sea) Thetis was among them, and fixed her chief regards on Peleus; it is, therefore, with great propriety that Flaccus names her as one who hastened to the relief of the ship, when first in distress. Catullus relates their marriage at large; and Flaccus gives a picture of her when going to be married, and of the marriage-feast, which was honoured with the presence of the chief deities of the sea<sup>p</sup>.

## I

The

people, Horace says, one of them begs the other (of a large awkward make) "to dance the Cyclops." Hor. l. i. Sat. V. v. 63. Plancus is mentioned more than once by Horace in his Odes, and his monument makes a considerable figure to this day on a hill near Gaeta.

<sup>o</sup> Virg. Geo. V. v. 342.

<sup>p</sup> Catul. de nupt. Pel. 62. v. 29. Met. xii. v. 194. Catul. nupt. Pel. lxii. v. 18. Flac. Arg. i. v. 658. See Poem 62. de nuptiis



The NEREIDS were all called sisters, as being of the family of Nereus and Doris. Their faces, though alike, were different enough to be distinguished from one another. The names of some of them are known; as Doto and Galatea; but the attributes given them by the poets are so uniform, that we can only say of a relievo, or picture, that it is a Nereid-piece in general.

The descriptions too of them, in the poets, are of a general nature. They represent them as parting the water with their arms, and floating on the surface of it with their long hair: sometimes rising above the water to admire a strange sight: sometimes, as busied in assisting ships, and conducting them into their ports; and sometimes

as

nuptiis Pel. Flac. Arg. i. v. 139. She had a veil over her face, as the brides had of old. Luc. ii. v. 361. Fast. iii. v. 690. Juv. Sat. x. v. 355. The representation of this marriage in Montfaucon's collection is a modern invention, vol. i. pl. 107. On a gem at Florence, she has a helmet in one hand, and a coat of mail in the other, and is called the mother of Achilles, to whom she seems to be carrying the arms she had provided him. She is in a long vest, and not naked, as the sea-nymphs usually are; but the feet are not quite hid, the beauties of which are perpetually mentioned in Homer by the epithet *Ἀγυρονίχα ποτὶς*, and not forgot by Ovid, Ep. Her. 20. v. 60. This was a part much more observed of old than with us. Their feet were not concealed as our's are, Hor. iv. od. i. v. 27. Ovid. Am. i. iii. v. 7.

as sitting on rocks, and telling stories, chiefly of the amours of the gods <sup>2</sup>.

As for the habitations of these sea-deities, the ancients seem to have imagined, that all the whole sea rested on a sort of arch work, under which was an ample space for that purpose. This space might be divided into places for the ruling deities, and into grottos and caves for the rest <sup>1</sup>.

The habitations of the river deities, and their attendants, were, in the same manner, supposed to be under water, and generally near the head of each river. If there was any grotto, the figure of the presiding deity was placed in it, with his urn, and the water gushing out of it. Their temples were also built near the sources <sup>3</sup>. The

<sup>1</sup> Stat. l. iii. Sylv. 2. v. 34. Met. xii. v. 94. Met. ii. v. 14. Æn. ix. v. 103. Met. xiii. v. 743. Met. xiii. v. 399. Stat. l. iii. Sylv. 2. v. 18. Met. ii. v. 12. Hor. l. iii. od. 28. v. 10. The subject of these stories are called *dulcia*, and *canere* is used for the manner of telling them.

<sup>2</sup> Cic. Tuf. Quest. l. V. The palace of Oceanus, is expressly mentioned, sometimes on shore, and sometimes under the sea, Stat. Theb. viii. v. 273. Stat. Achil. ii. v. 17. Met. xv. v. 419. So the habitations of the Nymphs are described by Virgil, Æn. iv. 168. and of Nereus and Doris, and their numerous family, Stat. ii. Sylv. 2. 16. These deities had a full power over the waters, and could suspend them in the air, when they pleased. Geo. iv. v. 362. Met. l. iii. el. 6. v. 44. So on a gem Neptune is beneath the water, which is suspended in an arch over his head.

<sup>3</sup> Statius speaks of the source of a river, and the habitation of its god, as the same thing. Stat. Theb. iv. v. 832. Plin. ep. l. viii. ep. 8.

poets speak of these grottos of the river gods, and describe some of them, particularly that of Peneus<sup>t</sup>.

Of all the river gods, **TIBERINUS**, or the residing deity of the Tiber, is the most celebrated among the poets. In a statue at the Belvidere, he appears reclined, and leaning on his urn, as the figures of the river gods generally do<sup>u</sup>. He is crowned with fruits and flowers, and has a venerable look, as head of all the rivers of the province through which he leads his waters into the sea<sup>w</sup>. Just by him lies the wolf suckling

<sup>t</sup> Statius, describing a water grotto in Vopiscus's gardens, at Tivoli, hints at several noted ones. Stat. l. i. Sylv. 3. v. 78. Egeria's grotto was more celebrated than Tiber's itself. Liv. l. i. c. 21. Fast. iii. v. 276. Ovid. l. iii. el. i. v. 7. Ovid describes the grotto of Achilous, and of Peneus. Met. iii. v. 563. Met. i. v. 581. Horace speaks of that of Albunea, l. i. od. 7. v. 12. where *resonantis* refers to the hollowness of the ground. The completest description is that of the palace of Cyrene, in Virgil, Geo. iv. v. 334. 351. 362. 375. Hence it is plain, that there were three sorts of habitations for the river-gods. Grottos by the river near the source, as Egeria's; others under ground, for subterraneous waters, as Albunea's; and others under the waters, as the palace of Cyrene.

<sup>u</sup> The antients, in this particular, acted with more propriety than has been commonly observed. They not only stocked each element with proper beings, but also adapted the appearance, and posture of them, to their respective elements. Thus, as water strives to keep it's level, the river deities are more or less reclined.

<sup>w</sup> Ovid. ad Liv. v. 124. Æn. viii. v. 77.

the



the twin-brothers Romulus and Remus. He was sometimes represented too with horns; a known emblem of power, and which might denote his presiding over several streams, as his title of Pater did his Majesty <sup>x</sup>. The poets even tell us the colour of his skin, his hair, and his robes. They describe him too on particular occasions (as when amazed at some unusual incident, or when under an uncommon concern) in a very picturesque manner <sup>y</sup>.

The NILE (in a noble statue of black marble now in the Vatican) is known by his large cornucopia, by the Sphinx crouched under him, and by the sixteen little children playing about him <sup>z</sup>. The water flows down from under his

<sup>x</sup> Virgil calls him *Corniger*. *Æn.* viii. v. 77. Flaccus gives horns to all the greater river gods. *Argon.* l. v. 106. *Ibid.* viii. v. 187. The horns may be often hid by the large crown of reeds and flowers, and so may not appear.

<sup>y</sup> *Æn.* viii. v. 64. *Æn.* viii. v. 34. *Æn.* ix. v. 125. Ovid. *ad Liv.* v. 122.

<sup>z</sup> The Cornucopia is given here with the greatest propriety; for the Nile is the absolute cause of the great fertility of lower Ægypt, as it supplies it both with soil and moisture. He was their Jupiter Pluvius, or chief river god; and thence called Ægyptian Jupiter. *Tibul.* l. i. el. 7. v. 26. The Sphinx alludes either to the famous statue on the plain of Memphis, or to the mystic knowledge so much cultivated in Ægypt. *Stat. Theb.* l. v. 66. The sixteen children represented the several risings of the river every year, as far as to sixteen cubits, *Plin.* l. 36. c. 7. The statues are said to be of black marble in allusion to the Nile's coming from Ethiopia, *Addis. Trav.* p. 239. *Virg. Geo.* vi. v. 293.

robe, which conceals his urn, to denote that the head of this river was not discovered by the ancients<sup>a</sup>. Virgil, in his account of Æneas's shield, describes the Nile of a vast size, and with a mixture of fright and concern in his face, spreading his robe, and inviting the defeated fleet of Cleopatra to the inmost recesses of his stream<sup>b</sup>.

The TIGRIS, in the Agostini-collection, is distinguished by the Tiger, on which he rests his right arm. The EUPHRATES, in a relievo, on the Constantine pillar, is marked out by the palm-branch in his hand. These rivers are said to spring from the same source. Ovid speaks of them as carried in "triumphs together<sup>c</sup>."

The DANUBE, on a medal of Trajan, and the RHINE, on another of Drusus, are represented as sitting, each with his urn, and each with dignity; only the Danube is distinguished by a large veil floating over his head<sup>d</sup>.

<sup>a</sup> In some modern statues his head is quite hid under his robe for the same reason, Hor. iv. od. 14. v. 40. Met. ii. v. 255.

<sup>b</sup> Æn. viii. v. 713. The whole passage is as just as it is great.

<sup>c</sup> They appear together on a medal of Trajan, where the genius of Mesopotamia is kneeling at the emperor's feet. Ovid. de Art. Am. i. v. 225. Luc. iii. v. 257.

<sup>d</sup> He appears also on Trajan's pillar, from the waist upward, as rising out of the stream, to support the bridge of boats; just contrary to Virgil's description of the Araxes, Æn. viii. v. 728.

There

There is nothing in the poets said personally of the Danube. Ovid, though he often mentions the Danube, has nothing descriptive of his person. The Rhine is described, sometimes, as conquered by the Romans, all ruffled and wounded; sometimes in the low state of a captive; sometimes as yielding, and sometimes as received into favour<sup>e</sup>.

ERIDANUS, or the Po, the king of the rivers of Italy, is represented in a small figure at Rome with the head of a bull, and the other parts human; a thing peculiar to this, and, perhaps, to the river Aufidus<sup>f</sup>. One way wherein the Romans shewed their devotion, or particular regard to the river gods, was, by gilding their horns. This fact will set some lines in Virgil, concerning Eridanus, in a very clear light, which, otherwise, perhaps, might appear ridiculous to most of his readers<sup>g</sup>.

I 4

Several

<sup>e</sup> Ovid. de Trist. l. iv. el. 2. v. 42. Stat. l. ii. Sylv. i. v. 51. Fast. i. v. 286. Met. l. x. ep. 7. Mart. l. x. ep. 7.

<sup>f</sup> Vir. Geo. i. v. 482. The bull's head was given him because his source was from Mount Veso, the highest of the Alpes Taurinæ. Horace calls Aufidus, Tauriformis, either from his statue's having the head of a bull, or his whole shape resembling a bull. Hor. iv. od. 14. v. 25.

<sup>g</sup> The lines are, Geo. iv. v. 371.

Et gemina auratus taurino cornua vultu,  
Eridanus; quo non alius per pingua culta  
In mare purpureum violentior effluit annis.

The



Several other rivers of Italy are mentioned in a peculiar manner by the Roman poets <sup>b</sup>, particularly CURTIUS and EGERIA. Curtius, after devoting his own life for the safety of his country, by plunging into the caverns of the earth, was supposed to become the presiding deity of the little lake, on the spot where he performed the action. It is just beside the Via Sacra, and still bears his name <sup>i</sup>. Statius describes him as such. He speaks of his wreath of oak, that sort of crown which was given to those who saved the life of a citizen, and which belonged, much more justly, to those who had saved the state. Hence this wreath was, out of flattery, given to most of the emperors on their medals; and there was one which was usually hung up at the entrance of their palace <sup>k</sup>.

The having a bull's head, and the custom of gilding the horns, illustrate the first of these lines. The word *violenter* in the last line, is not to be understood absolutely, (for many rivers are more rapid than the Po) but in reference to the words *per pingua culta*; as if Virgil had said, "No river runs more swiftly through rich and level lands, into the sea, than the Po."

<sup>b</sup> Such as the Mincius. *Æn.* x. v. 206. *Geo.* iii. v. 15. The Anio, *Stat.* l. i. *Sylv.* 3. v. 73. The Abula, *Stat.* i. *Sylv.* 3. v. 75. The Numicius, *Met.* xiv. v. 599. *Fast.* iii. v. 648. Volturnus, *Stat.* l. iv. *Sylv.* 3. v. 71.

<sup>i</sup> He appears in this action on a fine relievo at the villa Borghese; and, on some gems, with flames issuing out of the vast opening into which he plunged, armed, and on horseback. *Liv.* l. vii. c. 6.

<sup>k</sup> *Stat.* l. *Sylv.* i. v. 70. *Æn.* vi. v. 771. *Fast.* i. v. 614.  
Curtius

Curtius wore it, as the preserver of his country; and Egeria, as the giver of good laws, deserved something of the same character. All we can learn of her is from Ovid's description of her. According to him, her figure should be reclined, and in a melancholy posture; as resting on her hand, and shedding tears; for he represents her as lying at the foot of a hill, and lamenting the loss of Numa; where Diana, out of compassion, turned her into a fountain, and made her the presiding genius over it<sup>1</sup>.

Several of the famous rivers of Greece are personally described in the Roman poets; but there are no remains of the artists to confront with those descriptions. PENEUS was the principal river of Greece, just as the Thames is with us. Hence it was, that they supposed that all rivers had their rise near the head of the Peneus. Ovid describes the great cascade he makes on his issuing out of mount Pindus, and his grotto beneath it, more distinctly than the appearance of the god himself. INACHUS is described as quite reclined; and as sitting and leaning against a

<sup>1</sup> Met. xi. v. 551. Ovid's description agrees with the place now called Egeria's grotto, near Rome, where lies an old statue, which is said to be her's, but it is much defaced, Juvenal (in Sat. 3. v. 20.) complains of their spoiling part of the natural beauties of this grotto by adorning it with marble. There is now in it a stone table, placed there in the time of Charles V. when that emperor had the curiosity to dine where Numa used to receive his laws.

bank, holding his urn sloping, and pouring the waters out of it. ACHELOUS is distinguished as having lost one of his horns, but, as hiding that defect with his crown of reeds. A full picture of ISMENOS is drawn by Statius, from whose description one might form a very bold idea for a fountain statue; as likewise from Ovid's description of ACIS, after the Cyclops had crushed him to death with the fragment of a rock. He represents the Cyclops as astonished, to see new-created reeds growing through all the places where the rock was split, and to hear the waters gurgling within, as they rose up to the top, and then falling down on every side of the broken rock; and, at last, to behold a youth rise breast-high above those waters, exactly like Acis, only with the additional dignity of a river god, just then conferred upon him by the influence of his dear Galatea<sup>m</sup>.

Every river god was attended with goddesses of an inferior nature, called NAIADS, of whom scarce any thing, in particular, is said by the poets. They describe them with long bright hair flow-

<sup>m</sup> Virg. Geo. iv. v. 363—369. Met. i. v. 581. Flac. Argon. V. v. 210. Stat. Theb. ii. v. 218. Id. l. vi. v. 275. Stat. Theb. iv. v. 160. Met. ix. v. 100. Stat. Theb. ix. v. 415, 140. 421. 432. Met. xiii. v. 896. Our author thinks, that the figure of Acis and his rock would make a better fountain-story than Lato-na's revenge on the frogs, or Apollo's reception by the Nereids, in the gardens of Versailles.



ing down their shoulders; and, as having a shining humid look, with a fine shape, and well-turned limbs. Their robes, if any (for they are usually naked,) are of a greenish colour, with lighter or darker shades, and so transparent as to show the fineness of their skin and shape. They have sometimes flying veils (on the ancient gems) over their heads, like the *Auræ*, or *Sylphs*. Ovid dresses them with great variety, as they are attending at a feast. This was, indeed, their usual employment; for they seem to have resided, as so many domestics, in the palaces of the water gods; where they are said to work, and tell stories, and then to come and wait at table<sup>n</sup>.

<sup>n</sup> Met. xiv. v. 332. Virgil names sixteen of them in the apartment of Cyrene only, in the palace of Peneus. Geo. iv. v. 336—340. and v. 343—345. Ovid speaks of a hundred, at least, in the Anio. Ovid. l. iii. el. 6. v. 64. They had often a name from the river they belonged to, as *Tiberinides*, Fast. ii. ver. 597. *Ismenides*, Stat. Theb. ix. v. 319. See Virg. Geo. iv. v. 247. Stat. l. sylv. 5. v. 18. Fast. iv. v. 597. Flaccus (Argon. iii. v. 526.) introduces them hunting with the wood-nymphs, and dresses them in green. *Æn.* xii. v. 889. Virgil speaks here of Juturna, sister of Turnus. See her story in Ovid. Fast. ii. v. 585—606. Fast. i. v. 410. Virg. Geo. iv. v. 334. 349. 379. Met. viii. v. 572.

## B O O K VII.

*The DEITIES of the EARTH.*

**T**HE goddess NATURE appears in a statue with great simplicity ; her robes fall down to her feet, partly for dignity, and partly to show how much her ways are concealed ; and she has a basket of fruits on her head, as the cause of plenty and the producer of all things. She is seldom mentioned personally by the poets ; and there is only one picture of her in any of their works, and that is in Statius, who, speaking of the giants wars, finely represents her as almost breathless for fear, and with her eyes fixed on Jupiter, as confiding solely in his assistance <sup>a</sup>.

CYBELE (who was usually supposed to preside over the earth, and has therefore generally a crown of turrets on her head) is represented on a medal, as sitting, with a lion on each side of the chair, and with a pine-branch in her hand. The poets and artists give her sometimes a chariot

<sup>a</sup> Stat. Achil. ii. v. 489. The great Diana of the Ephesians, probably, represented this goddess, as appears from the various symbols on her figures, as the sun, moon, and stars, all sorts of animals, and a number of breasts, to shew that she produces and nourishes all things.

drawn by lions, in which Ovid describes her as descending from the heavens to the earth <sup>b</sup>.

TELLUS, or the GENIUS of the earth, is always represented in a reclining posture, like the river gods. The only considerable description, relating to this goddess, is in Ovid's account of the fall of Phaeton <sup>c</sup>. Tellus is sometimes represented with a globe (or orbis terrarum) in her hand; and sometimes the orbis (or world) itself is personized, as on a medal of Galienus, where he appears under the figure of a naked man, kneeling on one knee, and the Emperor giving him his hand to raise him up.

The three great divisions of the world, EUROPE, ASIA, and AFRICA, were represented

<sup>b</sup> Æn. iii. v. 113. Æn. x. v. 253. Lucr. ii. v. 629. Met. xiv. v. 540. Cybele was a goddess of the highest dignity and worship in the religion of the old Romans, by whom she is called *Domina*, *Mater*, *Mater cultrix*, *Alma mater deum*, *Sancta deum genetrix*. Our author observes here the great resemblance in these titles to those given to the Virgin Mary now.

<sup>c</sup> Met. ii. v. 278—303. Ovid has here so often mixed the allegory and reality together, that it is difficult to distinguish, where he speaks of Tellus as an element, and where as a goddess. Dryden, in his *Hind and Panther*, is justly complained of by Prior for this sort of mixed allegory. Ovid is more guilty of this fault than all the poets of the three good ages put together. The figures of Tellus are often to be met with in gems, where Sol is setting out in his chariot; and on Sarcophaguses, where Tellus and Oceanus are often in the front, to signify that the dead person was returned to the first elements.



as persons by the artists; and are spoken of as such by the poets;—though but seldom by those of the better ages.

EUROPE is taken to be often represented under the figure of Europa on her bull. This is a common subject with the old artists; and the story is told no less than three times by Ovid. On a gem of Agostini's, the bull is walking on the water, as on dry land; a particular not mentioned by Ovid<sup>d</sup>.

ASIA, on a medal of Adrian, stands on the rostrum of a ship, with a rudder in one hand, to denote that the greatest improvements of navigation came from thence (especially from Tyre and Sidon) and a serpent in the other; by which may be meant, that the art of physic came from the same quarter. The figures of Asia are very uncommon<sup>e</sup>.

AFRICA, on a medal of Adrian, is represented sitting, and leaning her arm on a basket of flowers. She has her usual elephant-helmet (so often mentioned by Claudian) and a lion by her. The figures of Africa are common both on medals and gems. She has sometimes a scorpion in her hand, or an elephant at her feet. Oxen, and very often

<sup>d</sup> Fast. V. v. 605. Met. ii. v. 870. Met. vi. v. 103.

<sup>e</sup> She appears as in deep distress, on a gem (in Stosche's collection) representing Hector, dragged behind Achilles's chariot, and on a fine relievo at the Villa Medici.

corn, are used as her attributes, to denote the fertility and plenty of that part of Africa known then to the Romans, the Lower Ægypt, and the sea-coasts towards the Mediterranean.

Several kingdoms and provinces appear frequently as persons on medals, all as ladies, though each with some distinguishing mark or attribute. The poets of the better ages mention them personally, though very slightly; but the lower poets describe them at large, particularly Claudian<sup>f</sup>. Even ITALY is not mentioned as a person in all Virgil's works, nor in any of his contemporaries. Lucan, indeed, in the next age, describes Italy in a distressed melancholy attitude, dissuading Cæsar from passing the Rubicon; and speaks of her being crowned with turrets, just as she appears on a medal of Antoninus Pius<sup>g</sup>. Italia is represented there in a remarkable manner as seated on a celestial globe, which shews that the Romans arrogated to themselves not only the dominion of the world, but that of the universe. Ovid describes GERMANIA sometimes as kneeling, or sitting, in a dejected manner, at the feet of her conqueror, and sometimes as recovering her-

<sup>f</sup> There are several instances of this in Claudian's panegyric on Stilicho, l. i. Italy, v. 262. Spain, 228. France, 240. Britain, 247.

<sup>g</sup> Luc. i. v. 189. The Roman matrons appeared just so when they lamented the decease of their husbands, or best friends. Met. xiii. v. 689. Æn. x. v. 38. Their arms were bare as well as their breasts.

self under the mildness of the Roman government; and this, indeed, was a general way of representing the conquered provinces on medals<sup>b</sup>. The figures of the PROVINCES are difficult to be met with in the Augustan age. As the succeeding emperors added any new province to the empire, the artists began to compliment them with a figure of it on their medals. This, though done sparingly at first, grew at last to be a custom.

What is said of PROVINCES holds equally of CITIES. Any personal strokes about them are very uncommon in the good ages, but frequent enough in the lower, as in Claudian and Ausonius.

ROME indeed has more descriptive lines on her, in the poets of the best ages, than all the rest put together. She is represented on a medal of Nero (as she frequently is by the artists) sitting on a heap of arms, with a sword in one hand, and the goddess Victory (sometimes with a globe) in the other. Her look and posture

<sup>b</sup> Ovid, Trist. l. iv. el. 2. v. 2. 44. Fast. i. v. 646. The conquered provinces appear on the medals almost always either as depressed under one emperor, or raised up by the hand of another. It was a constant opinion among the Romans, that they were designed by heaven to subdue the whole earth. *Æn.* i. v. 285. *Æn.* vii. v. 101. *Æn.* vi. v. 854. Livy makes it as old as Remulus's time.



denote dignity, as her attributes do the conquest of the world, by her achievements in war <sup>l</sup>.

Ovid describes the Genius of Rome lying at the feet of Brennus, when the capitol was taken by the Gauls, as the conquered provinces appear at the feet of the emperors. She is described by Silius with a crown of turrets on her head. In her figures she appears in a helmet; but the other is so proper for the deities of cities, that, very probably, she was sometimes represented with it too by the artists <sup>k</sup>.

ALEXANDRIA appears on medals and gems. On a medal of Adrian she is marked out, like

<sup>l</sup> Accordingly the poets call her the martial city; the eternal city; the mistress of all cities, and goddess over all nations. *Æn.* i. v. 277. *Tibul.* i. ii. el. 5. v. 24. *Hor.* L. iv. od. 14. v. 44. *Mart.* ii. ep. 8. Their notion that they were to become masters of the world, shows with how much more propriety the globe (emblem of universal monarchy) was given as an attribute to Rome, than it is now to the statues of each petty prince, or to the rulers of particular kingdoms.

<sup>k</sup> *Fast.* vi. v. 360. Ovid says, her face was like Augustus's, as it seems, indeed, to be on some medals. *Ex Pont.* i. ii. el. 8. v. 20. *Sil.* i. iv. v. 411. The appearance of this goddess is generally so warlike, that some knowing antiquarians mistake the goddess Virtue for her: As particularly Bellori has done in speaking of the most celebrated relievos in the Admiranda, and on the triumphal arches. The figures he calls Roma in these are dressed partly like an amazon; one of the breasts is bare, and the garments fall only to the knee, buskins half way up the leg, a helmet on the head, a sword in one hand, and a globe in the other, the attributes of Virtus.

Africa,

Africa, with the attributes of plenty. She has corn and vines about her, which are very proper, as she was the granary of Rome<sup>l</sup>.

Not only cities were represented as persons, but every house had its presiding deities. These were of two sorts, their *PENATES* who were the protectors of the masters of families, their wives and children; and their *LAES*, who probably were supposed to preside over house-keeping, the servants, and domestic affairs. Of the *PENATES* little descriptive is said in the poets<sup>m</sup>; the *LAES* are described as they appear on a sepulchral lamp (in Bartoli) in short, succinct habits, to show their readiness to serve, and with a sort of Cornucopia on their heads, as a signal of hospitality<sup>n</sup>.

<sup>l</sup> Hor. l. iv. od. 14. v. 36. The figures of the deities of cities were very common of old, and were carried in triumphs. Ovid. Art. Am. l. i. v. 226. but are scarce now. There are some on medals, but are not even named, at least not personally, by any Roman poet.

<sup>m</sup> Our author takes these household gods to have been nothing else but the souls of their departed ancestors. Virgil is more express about them than any other poet. He speaks of them as some of Æneas's ancestors. Æn. iii. v. 147—176. They are figured no where but in a picture in the Vatican Virgil. There were public Penates, who were the guardians of the state, as the others, were of families. Liv. l. V. cap. 52. and l. iii. cap. 17.

<sup>n</sup> Fast. ii. v. 654. Pers. l. V. v. 31. The geniuses, supposed to attend each person from his birth to his grave, were sometimes placed with the Laes. They were sometimes represented with a dog at their feet. See Fast. V. v. 146.

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The very mountains and rocks were turned into persons°. Gardens, lawns, fields, vineyards, groves, and forests, were all assigned to their particular deities, and filled with imaginary inhabitants.

ATLAS, probably, was usually represented by the antient artists (as well as the modern) supporting a globe; for in that attitude the old poets most commonly speak of him. Ovid and Virgil describe him in a personal style<sup>p</sup>.

° The geniuses of mountains were (like those of cities) carried in triumphs. *Art. Am.* i. v. 220. *Trist.* iv. el. 2. v. 37. And the figures of them, in the remains of the artists, are more frequent than has been generally imagined.

<sup>p</sup> *Æn.* iv. v. 247. *Met.* vi. v. 175. *Æn.* viii. v. 137. *Fast.* V. v. 169. The seeming contrarieties in these passages are reconciled by the Farnese Atlas, in which figure he supports the globe of the heavens with his head, neck, and shoulders. *Met.* iv. v. 661. *Æn.* iv. v. 251. From what Virgil says here, a good idea may be formed for a fountain stone. Flaccus describes Atlas as standing in the midst of waters, supporting an armillary globe, with the planets making their proper rounds in it. *Arg.* V. v. 416.

Our author explains here the fine *medici-relievo*, containing the famous judgment of Paris in one part of it, and in the other Jupiter decreeing the destruction of Troy. This *relievo*, though so very fine, has never been published or explained before. See *Polym.* p. 246. The scene of these transactions may be supposed on mount Ida, of which the poets do not speak personally, unless Virgil be understood in that manner, where he mentions the figures of the fore-part of *Æneas's* ship. *Æn.* x. v. 58.

TMOLUS

T<sup>M</sup>OLUS is described by Ovid sitting as judge between Apollo and Pan, whether the pipe or lyre were the finer instrument. He was crowned with oak only, having taken away the other branches that were about his head. His head, on a Greek medal, is crowned with vine-branches, which agrees with the character of the mountain he presides over <sup>q</sup>.

Among the mountain-deities there were some that were females, as RHODOPE, who, on a medal of Antoninus Pius, appears sitting, and almost naked. These deities must have been represented in statues of a large size, and, no doubt, there were vast colosseal figures of this Rhodope, and the other mountain-goddeses <sup>r</sup>.

SCYLLA,

<sup>q</sup> Met. xi. v. 139. Virgil speaks of Tmolus in a manner that cannot be understood literally of a mountain, but is very proper if taken personally, Geo. ii. v. 98. Met. xi. v. 87. It was called originally Timolus. Plin. v. cap. 29.

<sup>r</sup> Hence the known fable of the mountain in labour will not be so preposterous as it is commonly imagined. For, to suppose one of these gigantic ladies in labour, and, after vast pangs, to produce such a small animal as a mouse, was no inconsistent thought, but well fitted for true ridicule. See Phædrus, l. iv. fab. 21. where *ille* probably was originally *illa*, and changed by some ignorant transcriber.

The large size of the mountain-deities will also account for several similes of the poets, wherein they compare their heroes to mountains, which cannot be understood literally, but will be

more



SCYLLA, turned into a rock, appears on a medal (in Oiselius) struck in honour of Pompey, with the upper part as a woman, but as ending in two fish-tails, between which are three dogs. The poets mention these dogs as part of her form, but without this medal it would have been hard to guess the manner of it<sup>1</sup>.

CHARYBDIS, on a medal of the Vatican family, appears much in the same manner, only she has no dogs. They are both spoken of by Silius as persons<sup>2</sup>.

FLORA, or the goddess of gardens, was originally a field nymph, and called Chloris. In a statue at Florence she is almost naked, and is dis-

more just, and more poetical, if understood personally. *Æn.* xii. v. 703. There is a scarce modern statue of Father Apenninus by John de Bologna, at Florence, above sixty feet high, if it stood up. The antients, doubtless, had mountain-figures much larger than this. An artist proposed to Alexander the Great, to form the mountain of Atlas into a statue, with a city in one hand and a river in the other.

<sup>1</sup> Propert. l. iv. el. 1. v. 40. Virg. ecl. 6. v. 78. Ovid. Am. l. iii. el. 12. v. 22. This is one instance of the few wherein the Augustan poets contradict themselves. Ovid (*Met.* viii. v. 150.) and Virgil (*Geo.* i. v. 404.) speak of Scylla being turned into a bird.

<sup>2</sup> Sil. l. xiv. v. 476. Silius seems here to have an eye to his favourite Virgil, though he is speaking of a poet long before his time, whom he calls Daphnis, and in speaking of whom he seems to try to give his style a pastoral turn.

tinguished

tinguished by the little nosegay which she holds up in her hand as pleased with it's beauties. Sometimes she is crowned too with flowers, and sometimes has a chaplet of them in her hands. She has only a light veil, but in the famous Farnese figure of her she is fuller dressed. Her robe was of as many colours as the flowers with which she was usually adorned. Ovid gives a delightful description of her garden, with the Horæ gathering flowers, and the Graces making garlands of them<sup>u</sup>.

POMONA, and her lover VERTUMNUS, presided over plantations and fruit-trees. On medals (in Gorlæus) they are both represented with the attribute of a pruning-hook in their right hands; and Pomona has besides a branch in her left. She was of the class antiently called Hamadry-

<sup>u</sup> Fast. V. v. 360. Fast. V. v. 200. This garden of Flora seems to have been the paradise in the Roman mythology. The traces of paradise were derived to the Romans from the Greeks. Among them this idea was shadowed out by the gardens of Alcinous. In Africa they had the gardens of the Hesperides; and in the East, the Horti Adonis. The term Horti Adonides was used by the antients for gardens of pleasure. Plin. l. xv. c. 4.

The gardens in the Augustan age might be nothing more than the natural face of the country, assisted a little by art, according to the garden described by Virgil, *Geo.* iv. v. 138. The picture in the Vatican Virgil of this garden answers the description exactly.

ades<sup>w</sup>. Pliny, even in prose, introduces this goddess personally, and makes her speak in praise of her fruits over which she presided<sup>x</sup>.

PRIAPUS had also a share in presiding over gardens, his business being to drive away the birds, and guard the fruit from thieves. He had therefore a pruning-hook too in his hands, and sometimes a lap-full of flowers. He had sometimes no hands, and then was a mere log, as Martial humorously calls him<sup>y</sup>. In a very immodest book,  
a proper

<sup>w</sup> Met. xiv. v. 628. The Hamadryads are now taken to be nymphs vitally annexed to trees — and the old scholiasts make them a set of nymphs coëval with certain oaks, or, at least, fated to perish with them; but the Roman poets use the word rather as a character of the nymphs in general, than as the name of a particular class. Vir. ecl. x. v. 64. Fast. ii. v. 156. Met. i. v. 695. The Hamadryad mentioned here by Ovid was a Naiad or water nymph. Now these were such frequent companions of the Dryads, or wood-nymphs, that Virgil calls them sisters. Geo. iv. v. 382. In speaking of nymphs, as presiding over, or united with trees, the Naiads, under these characters, are as freely mentioned as Dryads. Fast. iv. v. 232. Stat. l. i. Sylv. 3. v. 63. The notion of nymphs, or intellectual beings annexed to trees, made the story of Erichon in Ovid, and of Polydorus in Virgil, more natural to their readers at that time, than to us now. It will also account for their worshipping of trees. Liv. l. iii. c. 25.

<sup>x</sup> Plin. Nat. Hist. xxiii. in præm. There seems, according to Horace, to be several inferior Vertumnuses, as there were inferior Pans and Faunuses. Hor. l. ii. Sat. 7. v. 14.

<sup>y</sup> Hor. l. i. Sat. 8. v. 7. Virg. Geo. iv. v. 111. Mart. l. vii. ep. 41. What Horace says of him contains one of the fiercest strokes against the worship of idols in general, l. i. Sat. 8.

v. 3.



a proper offering is made to this god ; and, indeed, some other pieces of devotion were paid to him, no less obscene than the god himself <sup>2</sup>.

CERES, the goddess of corn fields, has been considered among the twelve great celestial deities. The Romans had their bad gods, as well as their good ones ; and so they had a deity to cause the rust in corn, as well as to make it flourish. This goddess, under the name of ROBIGO, is very gravely mentioned by Ovid <sup>3</sup>.

BACCHUS, who presided over vineyards, and DIANA, who ranged the forests, have also been considered.

SYLVANUS presided over woods, and the fruits that grow there, and has therefore (on a sepulchral lamp in Bartoli) a lap-full of fruit : his pruning-hook in one hand, and a young cypress-tree in the other, which is mentioned by

v. 3. The poets in general seem to have looked upon Priapus as a ridiculous god.

<sup>2</sup> Infamous books of pictures (in the collection of inscriptions) under the figures of this god. Priap. Carm. Part 3. This piece is, by the editors, ascribed to Virgil, without any foundation. These pictures were like the modern ones mentioned by Vasari, in his lives of the painters. Part iii. p. 307.

<sup>3</sup> Fast. iv. v. 901—942. where is the whole prayer of the priest. They had also a god RUBIGUS, as well as this goddess. The Rubigalia were instituted by Numa, Plin. Nat. Hist. l. xviii. cap. 29. Var. de ling. Lat. 5. 3. and are ridiculed by the fathers, St. Austin, Tertullian, and Lactantius.

Virgil as a distinguishing attribute. He describes him as crowned with wild flowers, and as presiding over the corn fields, as well as the woods <sup>b</sup>.

The FAUNS, a sort of woodland-deities, ranged over the country, but delighted chiefly in vineyards. They are represented even eating grapes out of Bacchus's hands; and appear generally as his attendants in Bacchanal-feasts and processions. The Fauns were partly of the satyr-kind, as may be seen by their short tails, little horns, and pointed ears. They have all the agility and playfulness of the satyrs, but not their savage form and lewdness <sup>c</sup>.

The chief passion, as well of the Fauns as of the satyrs, was for the nymphs, though both had females of their own kind. The poets have little or nothing descriptive of the persons or attributes of the Fauns, though the Nymphs and Fauns were so common a subject with the antient artists.

<sup>b</sup> Geo. i. v. 20. Ecl. x. v. 25. *Æn.* viii. v. 601. Virgil speaks often of the vines and corn together, as they were planted, Ecl. i. v. 75. Geo. iv. v. 332. At this day rows of olive-trees, mulberries, elms, and vines, are planted so near together in the corn-fields, that the whole vale of Lombardy looks at a distance like one continued wood.

<sup>c</sup> The famous Faun at Florence is dancing, with some musical instruments in his hands, used at the feast of Bacchus. And a Fauness, on a gem, in Agostini, shews pleasantness, one of their principal characters.

The chief character of the SATYRS, or PANS, is their lasciviousness; from which the great god PAN himself is not wholly exempt<sup>d</sup>. His figures are usually naked, to express agility. Silius speaks of his bounding from rock to rock, and gives the fullest description of him of any Roman poet. He crowns him with pine-branches, and shades his forehead with them. He gives him a doe's skin over his left shoulder, and a pedum in his right hand; and represents him in several very picturesque attitudes<sup>e</sup>.

<sup>d</sup> The poets, by one epithet, express both the agility and playfulness of the Satyrs, *Lascivi satyri*. *Lascivus* signifies either playful or lewd, as Wanton does in English. It is used of Cupid often to signify his nimbleness, and sometimes so too of the Satyrs. Both Fauns and Satyrs were fond of the Nymphs, nay, even of the water-cress. Hor. l. iii. od. 18. v. 1. Stat. i. Sylv. 5. v. 18. The Satyrs were all called Pans, Colum. V. 427. Their lasciviousness is but too strongly expressed in the famous Satyr (supposed to be Pan himself) in the Lodovician gardens, instructing a youth to play on the shepherd's reed.

<sup>e</sup> See the whole description of Pan in Silius, l. xiii. v. 347. This account of Pan is introduced where the poet is speaking of the Roman army approaching Capua, to destroy it, after Hannibal had left Italy. Jupiter (says the poet) moved with the distress of the Capuans, sends Pan to soften their incensed enemies, which he effectually did. Silius, on this occasion, calls Pan the Mild God, or the inspirer of Mildness. Sil. xiii. v. 320. There is a terminal figure at Florence which they call Pan, whose face agrees with this character. He has a goat on his shoulder, and a little milking vessel in his right hand. This is the Pan, perhaps, invoked by Virgil, Geo. i. v. 18.



Pan is well known under the formidable character of the inspirer of sudden frights and fears, especially of such as happened in an army without any real foundation, and are to this day called Panic fears <sup>f</sup>. These causeless alarms are described by the Roman poets; and the artists, agreeably to what they say, give him sometimes a face more terrible than that of Mars himself <sup>g</sup>.

<sup>f</sup> Pan is described as playing a thousand little tricks, as frightening the cattle, and the like. Flac. iii. v. 56. He was supposed, as well as the Fauns, to give frightful dreams. Plin. xxv. c. 4. and l. xxx. c. 10.

<sup>g</sup> Flac. iii. v. 54. The horrors caused by Pan, are particularly described in Longus's little romance, which our author thinks, from the natural ease and simplicity of his style, was of a higher age than about the end of the fourth century, and older than Heliodorus. The Athenians had a statue of Pan, with a trophy on his shoulders, like the figures of Mars, he having often assisted them in their wars, especially at the battle of Marathon. This appears from two inscriptions in the collection of Greek epigrams. Pan's face appears so terrible, on a gem in the Strozzi-collection, that, probably, it was from some of these terrible representations of Pan, that our modern artists have borrowed the idea of a devil. This conjecture is the more probable, as the ancients always gave Pan a tail, horns, and cloven feet like a goat, in which shape the devil is most usually said to appear. Pan, by Ovid, is called the *Goatish God*. Met. xiv. v. 515. *Semicater Pan*.

## B O O K VIII.

The DEITIES and INHABITANTS of the LOWER  
WORLD.

**V**IRGIL, of all the poets, as well Greek as Latin, hath given the most regular, and the most complete account of the subterraneous world <sup>a</sup>.

The whole imaginary world beneath the surface of the earth <sup>b</sup> which we call Hell (though according to the antients it was the receptacle of all departed persons, of the good as well as of the bad) is divided by Virgil into five parts. 1. The previous region, or entrance. 2. The region of waters, or the hateful passage. 3. Erebus, or the

<sup>a</sup> Silius sets Virgil's account of hell on a level with the principal subject of his *Æneid*, and seems to insinuate that he had described all the parts of it in as exact order before he saw it, as he could have done after he was an inhabitant of it. *Sil. xiii. v. 791.*

<sup>b</sup> The antients formerly considered the earth as a vast plain, and hell as spread out at an equal depth, all under the surface of it. Hence they had passages that were supposed to lead directly to hell, in every country, as the lakes of Avernus and Amfianctus for Italy. *Cic. Tusc. Quest. l. i. p. 365.* "It is indifferent to me (says Anaxagoras) where you bury me, for my journey to the other world will be just the same." *Cic. Tusc. Quest. l. i.*

gloomy region. 4. Tartarus, or the region of torments. 5. Elysium, or the region of bliss.

I. The PREVIOUS REGION, or entrance into hell, is stocked with two sorts of beings. First, with those which make the real misery of mankind upon earth, such as war, discord, labour, grief, cares, distempers, and old age: secondly, with the terrors of fancy, and all the most frightful creatures of our imagination, as Gorgons, Harpies, Chimæras, and the like<sup>c</sup>.

In this region Virgil places death, and his relation sleep. The figures of MORS, or death, are very uncommon. The most remarkable is a little brass statue at Florence of a skeleton, sitting on the ground, and resting one of his hands on

<sup>c</sup> *Æn.* vi. v. 274 to 281. and v. 285 to 289. The pictures in the Vatican Virgil are here referred to, because the figures of the evils of life are hardly to be met with elsewhere. As for the virtues (as we have seen) they are all to be found on the medals of the emperors, by way of compliment. But no artist ever ventured to place a vicious or hurtful being on the medal of an emperor, though ever so monstrous. Indeed, a groupe of such beings appears no where but in the Vatican pictures; and there they have no distinguishing marks; though Virgil's epithets might have furnished the artists with hints how to distinguish them. The evils of life are represented by eight naked ladies in a line, two of which are sitting upon bare rocks, and may be the *Curae* Virgil speaks of. The *Curae* are mentioned personally by others. *Hor.* l. ii. od. 16. v. 12. 24. *Lucr.* ii. v. 47. *Hor.* l. iii. od. 1. v. 40. The rest of the picture represents the Harpies, &c.



a long urn<sup>d</sup>. Mors probably was common in pictures, because she is so frequently mentioned in a descriptive manner by the poets, who make a distinction between Lethum and Mors, not to be expressed in our language, and hardly to be conceived<sup>e</sup>.

The poets describe Mors, as ravenous, treacherous, and furious; and as roving about open mouthed, and ready to swallow up all that come

<sup>d</sup> Neither death nor sleep appear in the Vatican pictures. Death is banished from medals for the reasons before-mentioned, and from seals and rings, perhaps, as a bad omen. The evil beings are almost as uncommon in the description of the poets. The most remarkable are, of party rage, *Æn.* i. v. 292.—of discord, *Æn.* vi. v. 278. and viii. v. 702.—of envy and hunger, *Met.* vi. v. 775. and viii. v. 799.—and the groupes of evil beings, *Met.* i. v. 130. *Stat. Theb.* iv. v. 661. *Stat. Arg.* ii. v. 205. *Petr.* v. 254 to 263. See *Val. Max.* l. ii. cap. 6. l. ix. cap. 2. and vi. proem, and Lucian's description of a picture which was drawn by Apelles the Ephesian, after having been like to lose his head, by a false accusation at the court of Ptolemy Philopater. The imaginary beings represented in this picture were Calumny, Ignorance, Falshood, Suspicion, Envy, Treachery, Repentance, and Truth. *Lucian T.* ii. p. 204. Ed. Blæu.

<sup>e</sup> *Petr.* v. 263. Perhaps by Lethum was meant the general source of mortality residing in Orcus; and by Mors, or Mortes, the immediate cause of each instance of mortality. That the poets had several Deaths is plain from Statius (*l. ii. Sylv.* 7. v. 131. *Theb.* viii. v. 24.) He describes a Mors like Quies, *l. v. Sylv.* 3. v. 261. speaking of his father who died of a lethargy. He describes another Mors (perhaps the chief) as giving in her tale of Ghosts to the rulers of the lower world. *Theb.* iv. v. 529. He speaks of her as like to be confined from doing mischief in a dark prison, *l. v. Sylv.* 1. v. 168.

in her way. They give her black robes and dark wings, and make her often of an enormous size<sup>f</sup>.

As the antients had more gloomy notions of death than we have, their descriptions, sometimes, are more frightful and dismal. They describe her as coming and thundering at the doors of mortals, to demand the debt they owe her; sometimes as approaching their bed-sides, and sometimes pursuing her prey, or as hovering in the air, and ready to seize it. Mors is also represented like the gladiators called Retiaries, pursuing men with a net, as catching and dragging them to their tombs; or as surrounding persons, like the hunters of old, with her toils, and as encompassing them on every side<sup>g</sup>. But the most picturesque

K 4

description

<sup>f</sup> From the epithets *Pallida* and *Lurida* (pale and wan) she seems to have been represented with a face and meagre body. The dead pale colour of her cheeks seems to be meant by *Mors exanimis* in Lucretius, vi. v. 1271. Id. V. v. 222. *Her. Fur. Act.* 2. *Chor. Oedip. Act. i. Chor. Stat. Theb. viii. v. 378.* The idea of death's swallowing every thing comes naturally enough from the old notion of the place of the dead. *Sil. xiii. v. 530. 845.* *Ovid. ad Liv. v. 360.* *Hor. l. ii. Sat. 1. v. 58.* Statius in a pestilence gives her a sword. *Theb. i. v. 633.* But there is no other instance of it.

<sup>g</sup> *Phædr. l. iv. epil. Hor. l. i. od. 4. v. 14.* The expression of knocking at the door is used of Proserpina and Bellona, *Ovid. Her. ep. 21. v. 46. Stat. Theb. viii. v. 349. Lucr. iii. v. 492. Hor. l. iii. od. 2. v. 16. Ovid. ad Liv. v. 361. Stat. Theb. viii. v. 378. Met. vii. v. 581. Hor. l. iii. od. 24. v. 9. Ovid. Am. iii. el. 9. v. 38.* This way of hunting, by  
inclosing

description of this deity, is where Statius represents her by the bed-side of a youth in the flower of his age, attended by envy and vengeance. These horrid deities shew great friendship to one another in the execution of their purpose, and vengeance in particular seems, by the account, to take the net out of death's hand, and to perform her office for her.

LETHUM is described, in general, much in the same manner as Mors. The poets give him a robe, but mention his arms being exerted out of it, as reaching his prey. He is said to be nearly related to Somnus. Flaccus calls them brothers <sup>i</sup>.

SOMNUS, or SLEEP, seems to be placed, by Virgil, in the previous region, for his relation to Lethum, though Ovid and Statius give him a palace on our earth. He is represented, generally, by the artists, as a soft youth, stretched out at his ease on a couch, resting his head on a lion's skin (and sometimes on a lion, as in a

inclosing a great number of beasts; is very distinctly described by Statius. Achil. i. v. 466. Plutarch speaks of toils twelve miles in length, in Vit. Alex. Stat. l. V. Sylv. i. v. 156. This custom came from the East, where it is still practised. See Plin. cxvi. v. 3. The snares of death compassed me round about.

<sup>h</sup> Vengeance is here called Rhamnusia, by Statius, who, in the heathen scheme seems to be much the same with Nemesis, or divine vengeance. Stat. l. ii. Sylv. 6. v. 79.

<sup>i</sup> Flac. ii. v. 207. Stat. Theb. V. v. 199. Flac. viii. v. 74.

statue



statue in Maffei) with one arm either a little over or under his head, and the other hanging down negligently by the side of the couch, with poppies in it, or a horn full of poppy-juice. He is often winged, and so like Cupid as to have been frequently taken for one, notwithstanding the lizard at his feet, the proper attribute of Somnus, as it sleeps half the year<sup>k</sup>.

The poets are very full and particular in their descriptions of the God Somnus. They sometimes speak of him as large, to denote his great power, which is signified too by his resting on a lion. He is generally described just as he appears in the Maffei-statue, young, soft, placid, and resting on a lion. The poets speak often of his wings, and of their being black, as most proper for the god who chiefly rules by night. For the same reason his figures are of ebony, basalt, or dark-coloured marble<sup>l</sup>. Such is the fine statue at Florence, which holds a horn in his hand so sensibly that the poppy juice is running out of

\* *Æn.* vi. v. 278. The lizard is not mentioned by the poets, and might be used by the artist merely for distinction, though the poppy seems sufficient for that purpose, except in some few pieces, where the distinguishing attributes of both are blended together. In that case these may be Cupids under the character of Somnus.

<sup>l</sup> *Flac.* Arg. viii. v. 73. *Stat.* V. *Sylv.* 4. vi. l. *Ovid.* *Art.* Am. ii. v. 546. *Met.* xi. v. 623. *Stat.* *Theb.* x. v. 108. *Met.* xi. v. 649. Virgil calls Somnus, winged, *volucris* and *aleis*, *Æn.* vi. v. 701. *Æn.* V. v. 862. *Tibul.* ii. el. i. v. ult. *Met.* xii. v. 612.

it<sup>m</sup>. Somnus is supposed to communicate sleep to mortals, by pouring out of his horn on them; by touching them with his *virga* (which the poets sometimes gave him) or by gently passing by their bed-side. When he gave troubled sleep, or tumultuous dreams, he mixed water, from some infernal river, with his poppy-juice<sup>n</sup>.

Statius describes Somnus more frequently than any other poet. He represents him as standing on the highest point in the moon's course, and hovering down from thence with his wings spread over the earth, just at midnight. He speaks of several relieves, in each of which this god was joined with proper companions. In the first, he was with Voluptas, as the goddess of feasts; in the second, with hard labour, represented as tired, and inclined to rest; in the third, with Bacchus; and in the fourth, with the god of love<sup>o</sup>.

All

<sup>m</sup> This circumstance is hinted at by the poets (Stat. Theb. x. v. 117.) who often speak of his horn, Stat. Theb. vi. v. 27. Id. ii. v. 145. and V. v. 199. This idea is so usual in Statius's Thebaid, that it may help to correct a line which is scarce Latin, by altering *curru* into *cornu*. Theb. xii. v. 307.

<sup>n</sup> The *virga* might be only the poppy on the stalk, Stat. l. V. Sylv. 4. v. ult. Sil. x. v. 357. What Silius calls *virga*, Virgil calls *ramus*. Æn. V. v. 855. And he calls the poppy *lethao papavera*, and *lethao perfusa papavera Somnus*. Geo. iv. v. 345. Geo. i. v. 78. Stat. Theb. V. v. 199. Sil. x. v. 358. Silius here calls him *celer*, which seems wrong, as he is generally described indolent and inactive. When he is called *volucris*, it means winged. Ovid's is a very beautiful description. Met. xi. v. 649.

<sup>o</sup> Stat. Achil. l. i. v. 621. Stat. Theb. x. v. 124. This would

All these fine images are in Statius's description of the palace of Sleep, which is a full one, and seems to be borrowed from Ovid's, which is still fuller. Statius places it in the unknown parts of Æthiopia, and Ovid in Italy, near the lake Avernus. Somnus's attendants before the gates were, Rest, Ease, Indolence, Silence, and Oblivion; and within were a vast multitude of dreams, in different shapes and attitudes. Over these, Ovid says, presided the three chiefs, who inspire dreams into great persons only; Morphæus, such as relate to men; Phobætor, such as relate to animals; and Phantasos, such as relate to inanimate things. They had each their particular legions to inspire dreams into the common people. These are all spoken of personally by the poets; but it does not appear that there is a single figure in the works of the artists relating to these things <sup>P</sup>.

would be a pretty subject for a painter now. Statius places him likewise with the mild Mors. Theb. x. v. 105.

<sup>P</sup> See Stat. Theb. x. v. 84. to 117. and Ovid. Met. xi. v. 592. to 645. Stat. Theb. x. v. 88. Met. xi. v. 596. Virgil's description of the descent to hell near Avernus, agrees with Ovid's, Æn. vi. v. 271. Stat. Theb. x. v. 92. Met. xi. v. 633 to 645. The inferior Dreams are reckoned by Tibullus among the attendants of the chariot of Nox, and are said to be black. Statius describes them sticking against the pillars and walls in the palace of Somnus, like bats, to which Homer compares the Spirits in Ades. Tib. ii. el. 1. v. ult. Stat. Theb. x. v. 815. *Vaga* here helps to explain *incerto* in Tibullus. They are described as wavering in their motion; as all the beings relating to sleep are said to glide on in an even and silent motion.



As for the second sort of inhabitants in the previous region, the TERRORS OF THE FANCY, there is little to be said. The poets, though they realized even Death, Sleep, and Dreams, and worshipped them in the vulgar religion, always considered the others as existing no where but in the imaginations of men <sup>q</sup>.

II. The second division of hell is the REGION OF STYX, or the HATEFUL PASSAGE. The imaginary persons of this part are the souls of the departed, who are passing, or suing for a passage, over that river <sup>r</sup>.

The sole governor here is CHARON, whom Virgil describes as strong, and in all the vigour of old age, as meanly clad, with a large rough

<sup>q</sup> Ovid reckons them among the things he could never believe. Trist. l. iv. el. 7. v. 20. Cic. de nat. deor. l. ii. In the Vatican picture appears the Chimæra, with her mixed form, and breathing fire. (Hor. l. i. od. 27. v. ult. Lucr. V. v. 903. Æn. vii. v. 786.) Two Centaurs, a male and a female; (Lucian describes a picture of a whole family of Centaurs by the famous Zeuxis, Tom. i. p. 579.) The Hydra, with it's snaky head: and Geryon, with his three human heads. (Æn. vi. v. 289. Æn. viii. v. 202. Hor. l. ii. od. 14. v. 8.) Briareus, with many hands, Scylla, half fish and half human; a Harpy, half human and half bird. These answer all that Virgil mentions, except the Gorgon, Æn. vi. v. 285.

<sup>r</sup> Æn. vi. v. 306. The souls of the unburied were not suffered to pass the Styx till after a hundred years. This was taught to promote the funeral rites, which were instituted by the legislator to prevent private murders, Div. Leg. b. ii. sect. 4.

beard,

beard, and matted grey hair, and with his eyes fixed and fiery. This description agrees with the figures we have of him <sup>s</sup>.

III. The third division, EREBUS, or the GLOOMY REGION, which begins on the other side of the Styx <sup>t</sup>, is subdivided into five districts. The first is the receptacle, or limbo of infants.—The second, for such as had been put to death without cause.—The third, for such suicides as were held excusable by the Romans: a melancholy region amidst marshes formed by the overflowings of the river Styx.—The fourth, the fields of mourning, full of dark groves, for those who died for love.—The fifth and last, for departed warriors <sup>u</sup>.

At

<sup>s</sup> *Æn.* vi. v. 295 to 316. *Æn.* vi. v. 304. Charon, on a sepulchral lamp in Bartoli, is receiving a Ghost, and in a relieve in the Barbarini palace, is landing Ghosts on the shore of Aëdes, in the picture in the Vatican Virgil, Styx is represented as a torrent pouring down a precipice, and rowling along the boundaries of Aëdes.

<sup>t</sup> In each of the three divisions, on the other side of Styx (which, perhaps, were comprehended under the name of Aëdes, as all five might be under the name of Orcus) was a judge, Minos for Erebus, Rhadamanthus for Tartarus, and *Æacus* for Elysium, Pluto and Proserpina had their palace at the entrance of the road to the Elysian fields, and presided over the whole subterranean world. *Æn.* vi. v. 432. 567. 542. *Hor.* l. ii. od. 13. v. 23.

<sup>u</sup> *Æn.* vi. v. 427. 430. 434—439. 441. 477. Virgil shows, that this division was called Erebus, in his account of Orpheus's descent. Compare *Geo.* iv. v. 471 and 478. See too v. 481.

Erebus

At the entrance to Erebus stands Cerberus, to prevent any one's coming in who ought not to be admitted. He is described (as in the picture of the Vatican Virgil) with three heads, and as many necks encompassed with serpents, and from thence called by Ovid the Medusean monster <sup>w</sup>.

## IV. The

Erebus may possibly be sometimes used for the subterranean world in general. The picture in the Vatican Virgil has only the beginning of the third division. Immediately behind Cerberus are some infants, and just over him is Minos, who adjudges each ghost to the place in which he is to reside. He is sitting in the attitude of a judge. By him is the urn, used of old when giving sentence. A line of spirits stand before him waiting his sentence; and behind him is one, who, in going to the place allotted him, seems to meet with an old friend, who takes him by the hand. Minos's urn always turned out the right mark. Stat. Theb. viii. v. 105. Statius describes Minos and Æacus sitting in judgment as assistants to Pluto, but it must have been only occasionally. Theb. viii. v. 28. Minos is there spoken of as good-natured.

<sup>w</sup> Æn. vi. v. 412. Hor. l. iii. od. 11. v. 20. Met. x. v. 22. Horace (l. ii. od. 13. v. 36.) gives him an hundred heads, double the number given by Hesiod. *Op.* 312. In the Vatican picture Cerberus shows a snarling sort of satisfaction at Orpheus's music, and seems angry at being pleased. This picture has but one of the five districts, the rest being lost. Had they been better preserved we should doubtless have seen Dido, and several Grecian and Trojan warriors, as described by Virgil.

It is remarked, that as all mankind may be divided into the good, bad, and indifferent, Ades is laid out by Virgil into three divisions — Elysium for the good — Tartarus for the bad — and for those who may be said to be neither, Erebus; such as infants, innocent sufferers, and the rest assigned to this region.



IV. The fourth division, TARTARUS, or the REGIONS OF TORMENTS, begins where the road through the district of Erebus branches into two; one to the right hand, leading to Elysium, and the other to the left, leading to Tartarus. According to Virgil this region begins with a city encompassed with a river of fire, and guarded by one of the chiefs of the furies. Within this city was a vast deep pit, in which the tortures were supposed to be performed. In this horrid part, Virgil places such souls as have been impious towards the gods, and such as have been vile or mischievous among men. Those particularly who hated their brethren, used their parents ill, or cheated their dependents, who made no use of their riches, who committed incest or adultery, rebellious subjects or knavish servants, despisers of justice, or betrayers of their country; and who make and unmake laws, not for the public good, but to enrich themselves\*.

In

Menippus's account of hell, in Lucian, agrees in these particulars with Virgil's. Lucian, tom. i. p. 332. ii. 301. [The reason why new-born infants were placed in Erebus (which seems unjust) is said to be in order to secure infancy, and give a check to the barbarous custom of exposing children, which prevailed every where except in Ægypt, where it was forbid by a law. By *the falsely condemned*, Virgil is supposed to mean the *falsely judged*, alluding to the custom of sitting in judgment, and passing sentence upon every man at his decease; which sentence, if wrong, was to be rectified in the other world. See the origin of the custom in Plato's Corgias. Div. Leg. b. ii. sect. 4.]

\* Æn. vi. v. 549. to 566. The *impious*, Æn. vi. v. 580. to 607. and the *unjust*, v. 608. to 624. It is plain Virgil had this.

In this region resided also those infernal deities the FURIES, who attend either to inflict or aggravate the torments. The descriptions of them are much more common in the poets than in the remains of the artists. The poets speak of great numbers not only for the several regions of Orcus, but as wandering about the earth to tempt or punish the wicked, and sometimes as attending on Jupiter in heaven itself. These goddesses (for so they are styled) were looked upon as the dispensers of the divine vengeance, the punishers of wicked actions, here and hereafter, and the inflictors of terrors, wars, and pestilence.

As the poets, in disposing the lower world seem to have been fond of throwing things into

this distinction in his thoughts, from his not mixing them at all one with another; and even expresses it in the exclamation, v. 620. As Æneas did not enter into Tartarus, the picture represents only the city. The Sibyl relates the rest, that Rhadamanthus resided there, and that there were in it much more terrible monsters than in the previous region; that it ended in a gulph twice as far below the earth as the heavens are above it, where the wicked were tormented. *Æn.* vi. v. 558. 577. 580.

y *Æn.* vi. v. 571. Virgil gives them apartments in the previous region. *Ibid.* v. 280. And Statius speaks of them as standing round Pluto's throne, *Theb.* iv. v. 527. where he calls them ministers of Pluto's cruelty. *Æn.* viii. v. 701. *Æn.* xii. v. 852. *Æn.* vii. v. 409. Cotta speaks of a temple to the furies, *Cic. de nat. deor.* l. iii. p. 69. where it is said, *Furiæ deæ sunt, speculatrices, credo, et vindices facinorum et sceleris.* There is part of a prayer to them in Lucilius, *Sat.* l. iv. They were worshipped at Athens by the title of Σεμναι Θεαι, *Lucian.* tom. ii. p. 215. They were used as instruments in the punishment of Pentheus, Oedipus, Orestes, &c.

triads,

triads<sup>2</sup>, so they have made three chiefs over all the other Furies, Tisiphone, Alecto, and Megæra, who were supposed to exceed all the rest in cruelty and malice, and are called, by way of eminence, The Furies, or The Diræ. They were all three sisters, born at one birth of the goddess Night. They are described as of a large size, and terrible to behold. They have a dark funeral robe bound round them with serpents, and vipers about their heads. They, sometimes, too, hold vipers in their hands, and sometimes whips or torches, all as instruments of punishment. The poets speak of them as tormenting the wicked, or hurrying them into mischief; and on some occasions as attending on the throne of Jupiter, and as standing round the seat of Pluto, and as waiting at the gate of Tartarus<sup>3</sup>.

The vipers round the head of TISIPHONE are represented by the poets, sometimes as like serpents intermixed with the air, and sometimes as

<sup>2</sup> Ades itself is divided into three regions, Erebus, Tartarus, and Elysium; and is governed by three judges, Minos, Rhadamanthus, and Æacus; and watered with three rivers, Acheron, Cocytus, and Phlegethon, with other triads of less note.

<sup>3</sup> Æn. xii. v. 848. Lucan. i. v. 574. 577. Flac. iii. v. 54. They are *old*, Met. iv. v. 474. *squalid*, Med. Act. i. Sc. i. v. 14. *meagre*, Agam. Act. iii. Chor. v. 7. 59. *pale*, Virg. Geo. iii. 153. iv. 483. Ovid. Ibis, v. 78. Æn. vi. 575. Though the figures of the Furies are very uncommon, yet they are generally introduced in the relievos of the death of Meleager, as encouraging Althæa to burn the fatal brand on which her son's life depended. Ovid makes Althæa invoke the Furies. Met. viii. v. 483.



serpents growing from her head instead of air. As she is one of the chief of the infernal executioners, her robe is described dropping with fresh blood, and stiff with human gore, and fastened round her with serpents instead of a girdle, as she has sometimes vipers twisted round her arms instead of bracelets. They give her sometimes a torch in her hand fresh from the torture, and still wet with blood, and sometimes a serpent in one hand, and a torch in the other; and sometimes serpents in both. Here, she is shaking her horrid head of hair to rouse up all the vipers about it, and there, running on, with the air of a Bacchanal, to incite men to deeds of blood and fury. Here urging on the torments of the condemned, and there whirling her torch, and exulting in the mischief she has done. Here she is represented as a growing figure, and there as setting out with all her attendants<sup>b</sup>.

#### ALECTO,

<sup>b</sup> See all these particulars, Stat. Theb. i. v. 91. Met. iv. v. 495. 483. Stat. Theb. i. ver. 111. Met. iv. v. 510. 490. Stat. Theb. i. v. 113. Ibid. vii. v. 466. Stat. Theb. vii. ver. 467. Æn. vi. v. 571. Met. iv. v. 510. 484. As a *growing figure*, Æn. vii. 448. Virgil is describing her as bringing a pestilence upon the earth, where the allegory and the reality answer exactly to each other. Æn. Geo. iii. v. 554. There is a legend in Flaccus concerning Tisiphone, as remarkable as it is uncommon, wherein she endeavours to hinder Iö from landing in Ægypt, but is defeated by Nilus. The poet says, the Fury's torches lay scattered in one place, and her avenging scourge in another; several of her vipers were torn from her head, and she herself pressed down into the sand-bank, from whence she sunk

ALECTO, her sister, seems to have been yet more terrible than herself. She is described much in the same manner, with vipers about her head, and about her very wings, and is armed with vipers, scourges, and torches, as appears from the finest description of a Fury that was ever penned \*.

MEGÆRA,

to hell, wounded and vanquished. See the whole story (Flac. iv. v. 413.) from which (as Flaccus observes) the Thracian Bosphorus, or Bosporus, acquired it's name.

\* *Æn.* vii. v. 329. 450. 561. 347. 451. This description is one of the noblest parts in all Virgil's works, *Æn.* vii. v. 324 to 571. Juno, to destroy the good understanding between the Trojans and Latians, raises Alecto from Tartarus, who, receiving her orders, instantly flies to the queen of Latium, and darts one of her serpents into her bosom. This produces in her, first melancholy and complaints, then rage, and at last open acts of violence. From her Alecto flies to Turnus, and at midnight appears to him in his sleep under the form of a priestess of Juno, and tries in a speech to incite him to raise troops against Æneas and his allies. Turnus at first treats her as a false prophetess, at which she in a rage assumes her own shape, with all it's terrors about it. Her face grew larger and larger every instant; her eye-balls became like flames of fire, and her snakes rose about her head in all their fury. She then bids him observe who she is; the dispenser of wars and destruction, darting, at the same time, her burning torch against his breast. Turnus starts with the fright out of his sleep, calls aloud for arms, excites the people, and breathes nothing but slaughter. From him Alecto flies, and raises a quarrel between a party of Trojans and some Latians; and when she saw them sufficiently provoked, she herself founded the onset to battle. The infernal blast made the woods tremble, and was heard for a vast compass round about. She flies thence to heaven, tells Juno her commands were obeyed, and wants to do more mischief. Juno says,

MEGÆRA, the last of the three horrid sisters, called the DIRÆ, has serpents on her head, and two distinguished ones over her forehead, as her sisters have; and, like them, is represented with torches. The poets speak much less of her than of the others. There is but one description of her that would make a good picture. It is in Virgil, where he is speaking of the punishment of the Lapithæ, who are placed round a table plentifully set out, with a loose rock hanging over their heads, and the Fury close by to watch and threaten them, the moment they offer to taste any of the tempting things set before them<sup>d</sup>.

Such are the chiefs of the executioners employed to torment THE IMPIOUS and THE UNJUST,

says, it is enough, and bids her return to Tartarus. On which she flies down, and plunges herself into a horrid sulphureous lake in the vale of Amfanctus, supposed to be a vent of the river Acheron, that surrounds the city of Rhadamanthus, and so must lead Alecto directly to her usual abode.

Amfanctus, by the antients and moderns, is placed in the kingdom of Naples, between Trevicum and Acherontia. Here a temple was built to Mephitis (Plin. Nat. l. iii. c. 93.) as the god of pestilential smells. Hence this place is called to this day Nesfanto (a corruption of Amfanctus) and Muffito, and agrees with Virgil's description, see Polym. p. 276. As no poet speaks of a horn as one of Alecto's attributes, our author thinks it was used here only occasionally.

<sup>d</sup> Her. Oet. Act. iii. sc. 2. Thyest. Act. ii. sc. 1. Æn. vi. v. 607. Virgil calls her *Maxima*, by which, considering her sisters characters, is meant a chief, not the chief. That it is Megara Virgil means is plain from Statius, Theb. vi. v. 715.

into



into which the inhabitants of Tartarus seem to be divided by Virgil.

The most impious are the REBEL GIANTS, who, after their defeat, were cast down to Tartarus, to receive the punishment due to their enormous crimes. The poets, in speaking of these monsters, say, they had snakes instead of legs. This is explained by the works of the artists, in which (as on a gem at Florence) they are often represented going off at the thighs into two vast serpents<sup>e</sup>.

Virgil speaks of the vast variety of tortures in Tartarus, but names very few. The punishments are very uncommon too in the remains of the artists. In a fine relieve at the Villa Borghese, Tityos is lying on his back, and a vulture plung-

<sup>e</sup> These giants were not so easily conquered as might be expected, or some poets have described that affair as attended with more difficulty than they ought. See Ovid, *Met.* V. v. 320. where he says one of the Pierides raises the achievements of the giants, and extenuates the actions of the gods. *Fast.* V. v. 37. *Lucr.* ix. v. 656. *Met.* i. v. 184. See *Macrob.* *Sat.* i. i. c. 20. where they are supposed to be impious atheists.

Typhæus is distinguished by the poets as one of the chief leaders, *Met.* V. v. 326. Horace mentions him first in his account of the battle, and names some more, Mimas, Porphyryon, Rhæcus, and Enceladus, *l. iii. od. 4. v. 61.* Virgil adds, Cœus and Iapetus, *Geo.* i. v. 283. and Ægeon. *Æn.* x. v. 568. with the two sons of Aloëus, *Æn.* vi. v. 589. Ovid says Gyges and Typhon were concerned in the affair—*Fast.* iv. v. 592. *Fast.* ii. v. 461.

ing his beak into his side, as Virgil describes it. In another in the Barbarini palace, are the tortures of Tantalus, Sisyphus, and Ixion.

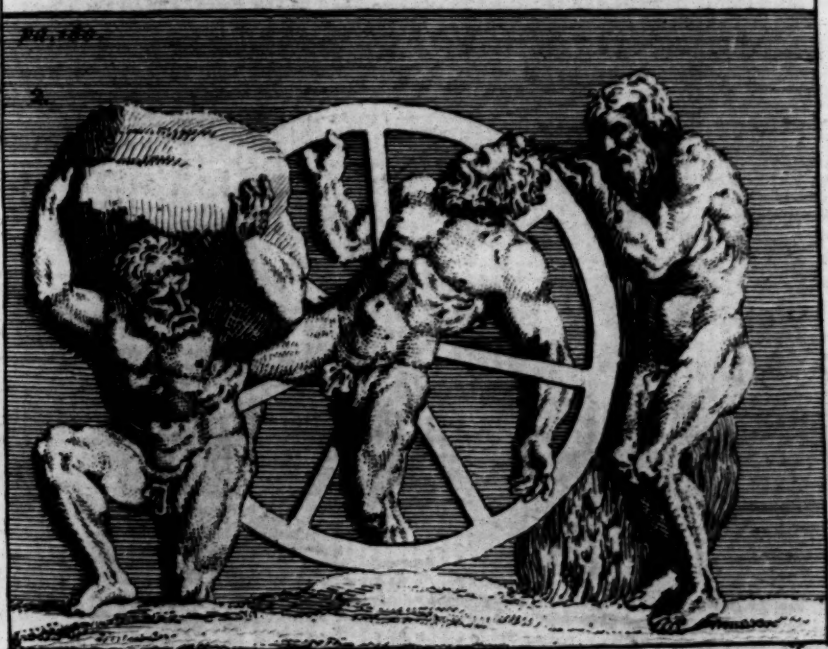
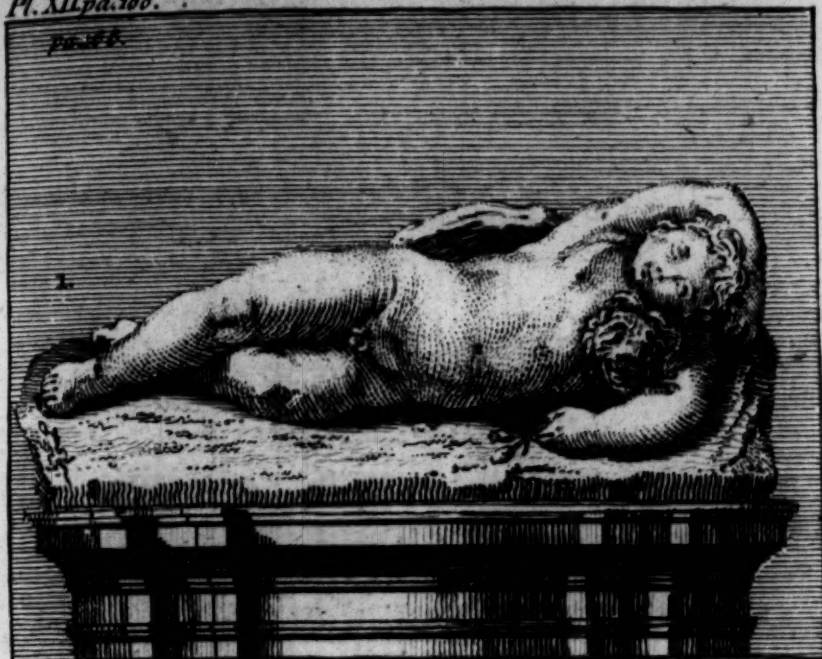
TANTALUS is represented as hanging over the waters, which are always flowing through his hand, and gliding from him. Disappointment and a sort of stupidity, at being so perpetually balked, appear in his face. From some such representation Horace compares the tortures of a Miser to those of Tantalus. He seems also to have been represented as standing under a tree, with ripe fruits hanging just before his mouth, which when he attempts to take, moved away out of his reach; and sometimes with a great stone over his head, just ready to fall upon him<sup>f</sup>.

SISYPHUS is seen, as Ovid describes him, bending under the weight of a vast stone. Lucretius makes him only an emblem of the ambitious, as Horace does Tantalus of the covetous<sup>g</sup>.

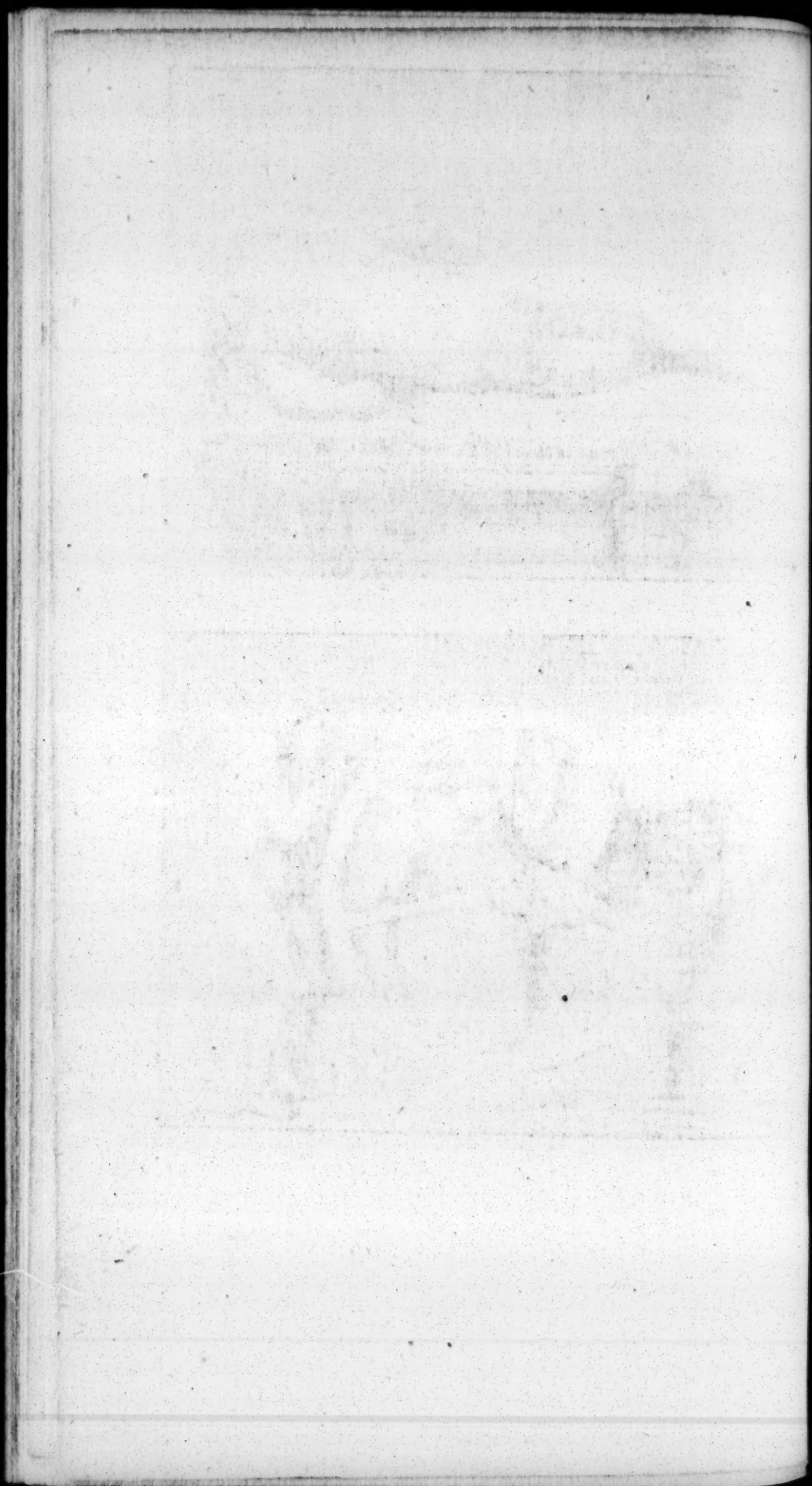
IXION (condemned for impiety and ingratitude) appears as fixed to his wheel, which hurries him

<sup>f</sup> *Æn.* vi. v. 627. 600. *Hor.* l. i. Sat. 1. v. 71. *Lucr.* l. ii. v. 1097. *Stat. Theb.* vi. v. 281. *Met.* iv. v. 458. *Lucr.* iii. v. 994. *Cic. Tusc. Quæst.* l. iv. p. 460.

<sup>g</sup> Homer's fine description of him agrees with the more common way of punishment, as rolling up a great stone against the side of a steep mountain, which always rolls down before he can fix it on the top, *Met.* xiii. v. 26. *Met.* iv. v. 459. *Lucr.* iii. v. 1015.







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round in one perpetual whirl. In this manner he is described by the poets <sup>h</sup>.

V. The fifth division, ELYSIUM, or the REGION OF BLISS, is the habitation of those who died for their country; those of pure lives; inventors of arts; and all who have done good to mankind. Virgil does not speak of any particular districts, but supposes that all have the liberty of going where they please in that delightful region. He only mentions the vale of Lethe, or Forgetfulness, as appropriated to any particular use. Here, according to the Platonists, and other philosophers, the souls which had gone through some periods of their trials, were immersed in a river which gives name to the vale, in order to be put into new bodies, and to fill up the course of their probation in our world <sup>i</sup>.

The antient, as well as the modern, poets, never failed more in any thing than in making a heaven. Virgil's ideas, though preferable to Homer's, are still very mean. The persons in his Elysium are, some dancing, others engaged in what they most delighted in whilst on earth. Thus Orpheus, for instance, is playing on his lyre. He speaks also of delightful groves, and a

<sup>h</sup> Met. iv. v. 461. Stat. Theb. viii. v. 51. Geo. iv. v. 484. Geo. iii. v. 39. Our author thinks that *angues* here should be *orbes*, which agrees with Ixion's punishment, whereas *angues* does not. See Polym. p. 280.

<sup>i</sup> Æn. vi. v. 660. 675. 679. 703. 749.

cascade of water. But taking in all he says, his description of Elysium, and the pleasures enjoyed there, are so very low, that it seems almost to be borrowed, from the manner in which the common people at Rome passed their holy days on the banks of the Tyber<sup>k</sup>.

ÆACUS, the proper judge of Elysium, is neither described by the poets, nor represented by the artist. But PLUTO and PROSERPINA are common subjects with both. Their palace stood where the three great roads of Ades meet, near the centre of their dominions. There is a great resemblance in the faces of the three brothers, Jupiter, Neptune, and Pluto, which appears in their several figures (and is certainly well preserved by Raphael, in his scast of the gods, on the marriage of Cupid and Psyche) only the look of Jupiter is the most serene and majestic, and Pluto's the most fullen and severe. The poets make the same distinction. Statius calls Pluto the Black Jupiter, and his complectioun (as well as is veil) should be dark and terrible. He is sometimes called Dis, as Proserpine is named Persephone<sup>l</sup>.

From

<sup>k</sup> Compare the description of a holiday by Ovid. *Fast.* iii. v. 540. and of the joys of Elysium by Virgil, *Æn.* vi. v. 647. This Holiday was kept on the ides of March in honour of Anna Perenna, then a saint, but formerly an old cake woman at Rome. The best description of a heaven is in Pindar, *Olymp.* od. 2.

<sup>l</sup> In one of the pieces of painting discovered about the end of the last century, is an old burial-place of the Nassanian family.



From the little the poets say of Proserpina's person, it may be inferred, that she was of a brown complexion. Though Pluto made her the partner of his throne, it was a great while before she could forgive the violence he had offered her, or forget the delightful vales of Enna, where she used to be so happy with her nymphs. Of this Ovid gives a very pretty and very picturesque description. There was a gloom which hung over her face for a long time, and which perhaps was never worn away. Statius found out a melancholy employment for her too; which was to keep a sort of register of the dead, and to mark down all who should be added to that number. He gives her another and more agreeable office. He says, when any remarkably good wife dies, Proserpina orders the spirits of the best women to walk in procession to welcome her to Elysium, and to strew all the way with flowers<sup>m</sup>.

mily, Pluto and Proserpina are sitting on thrones, whilst Mercury is introducing the ghost of a young woman, who seems intimidated at Pluto's stern look. Behind stands her mother, waiting to conduct her back to some grove in Elysium. Pluto holds a sceptre in his hand, (Met. V. v. 420.) and hath a veil over his head, which Claudian calls *nubes*, as the lighter veil of the air and water nymphs was called *nimbus*. Claud. de rapt. Prof. Stat. Theb. iv. v. 475. Theb. ii. v. 50. Stat. Theb. xii. v. 273. Luc. i. v. 577. Fast. iv. v. 44. Met. V. v. 470.

<sup>m</sup> Hor. l. ii. od. 13. v. 21. He calls her *furva*, Fast. iv. v. 525. Met. V. v. 508.

L

Our

Our author concludes here his inquiry concerning the agreement between the works of the Roman poets, and the remains of the ancient artists. He has laid down, in his last dialogue, a plan for carrying on this agreement with respect to many other subjects, which he thought might be of service towards explaining the classics: such as the amours of the gods, and of their offspring, the heroes — fabulous actions relating to famous men not properly heroes — things remarkable, relating to the history, religion, military affairs, arts and sciences, &c. of the Romans. In all these subjects the poets and artists would be found to give mutual light to one another. And if such an extensive inquiry should be made also into the Greek writers, the whole would be a more useful and a more complete body of antiquities than any yet published, and withal would be less voluminous than the single collections of Grævius, Gronovius, or Montfaucon <sup>n</sup>.

<sup>n</sup> It is remarked of Montfaucon, that his design is too wide, he having taken in all he could find, of whatever age or country, down to the reign of Theodosius the younger. Nor has he executed his design so regularly as it should be, he has mixed Tuscan deities with Roman; Gallic figures with Syrian; Ægyptian with Athenian. This breeds confusion, and multiplies the attributes of every god. As they are there, the poets do not agree with the artists, nor the artists with the poets, in their respective representations. See the single article of Jupiter, vol. 1. p. 44, 48, 49, 50.

A N  
A P P E N D I X,

CONTAINING

SECT. I. Some of the PASSAGES referred to in the INQUIRY, with a few additional NOTES.

SECT. II. INSTANCES of the DEFECTS of the modern ARTISTS and POETS in ALLEGORICAL SUBJECTS.

S E C T. I.

PAGE iii. Though the first age of the Roman poetry is dated from Livius, it is certain (not to mention the songs of triumph in Romulus's time, Liv. l. 3. c. 29.) there was something of poetry under Numa, who pretended to converse with the Muses, as well as with Egeria; and Horace (lib. ii. ep. 1.) calls the *Salian verses*, Numa's verses — *Jam Saliare Numæ carmen*. Pythagoras (who gave a tincture of poetry to the Romans) and his followers, like our druids, delivered most of their precepts in verse. Indeed in that and the next ages the Roman poetry was of a religious kind: their very prayers were poetical. Horace, l. 2. ep. 1. *Carminē dīī superi placantur, carminē manes*. They had likewise prophetic or sacred writers, who wrote in verse. These were so numerous, that there were above 2000 volumes even in Augustus's time, who ordered most of them to be burnt, reserv-



ing only the choice of the books of the sibyls. Horace seems to allude to them, l. ii. ep. i. v. 26. — *Annosa volumina vatum*. Though the authors are called *vates*, and their works *carmina*, that does not imply they were all poetry. *Carmen* often signifies a *charm*, particularly in Pliny, l. 28. c. 2. Perhaps solemn forms, prophecies, charms, were at first in verse, and thence *carmen*, *cantare*, *decantare*, might be used even when they were written in prose. The old Romans had also a kind of plays derived from what they had seen of the Tuscan actors sent for to Rome to expiate a plague. See Livy, l. 7. c. 2. *Hæster*, he says, signifying a *player* in Tuscan, *histrion* came to be used instead of *ludio*. To these may be added the jesting dialogues at their vintage feasts, (Hor. l. 2. ep. i. v. 139.) and those poets who sang, like our bards, at the tables of the rich, the achievements of their ancestors. Cic. Tusc. Quæst. l. 1. p. 289. Val. Max. l. 2. c. 1. The Fescennine poetry, mentioned by Livy and Horace, was probably a sort of dialogues. Hor. l. 2. ep. i. v. 154. All these, with their works, are lost, Livius being the first Roman poet of whom any thing remains.

## INTRODUCTION.

Ad nostrum tempus Livi scriptoris ab ævo.

Hor. l. 2. ep. i. v. 63. page iii.

Et post Punica bella quietus, quærere cœpit

Quid Sophocles et Thespis et Æschylus utile ferrent.

Hor. l. 2. ep. i. v. 164. p. iv.

Felix

Felix qui potuit rerum cognoscere, causas, &c.

Geo. 2. v. 492. p. vi.

\_\_\_\_\_ *molle atque facetum*

Virgilio annuerant gaudentes rure Camœnæ.

Hor. l. 1. sat. 10. v. 44. p. viii.

B O O K I. C H A P. I.

\_\_\_\_\_ *Trifida flamma.*

\_\_\_\_\_ *Cui dextra trigulcis*

Ignibus armata est. — Met. 2. v. 846, 325. p. 7.

Vultu, quo cœlum tempestatesque serenat,

Oscula libavit natæ. — Æn. 1. v. 256. p. 3.

Demens qui nimbos et non imitabile fulmen

Ære et cornipedum pulsu simulabat equorum.

Æn. 6. v. 591. p. 9.

\_\_\_\_\_ *Rapidis qui tonat altus equis, p. 9.*

In vos *alta* Jovis *dextera* fulmen habet.

Ovid. l. 3. el. 3. v. 10. p. 9.

Matronæ præter faciem nil cernere possis.

Ovid. de Art. Am. l. 1. v. 31. p. 10.

Ægidaque horrifera, turbatæ Palladis arma,

Certatim squamis serpentum auroque prolibant,

*Connexosque angues*; ipsamque in pectore divæ

*Gorgona*, defecto vertentem lumina collo.

Æn. 3. v. 438. p. 15.

C H A P. II.

Ipsa Venus pubem, quoties velamina ponit,

Protegitur lævâ semireducta manu.

Ovid. Art. Am. 2. v. 614. p. 17.

Turpe vir et mulier, juncti modo, protinus hostes,

Non illas lites *Appias* ipse probat.

Rem. Am. v. 660. p. 18.

Otia si tollas, periire Cupidinis arcus,

Rem. Am. v. 143. p. 19.

Ac nudam effigiem clypeo fulgentis et hastâ,  
Pendentisque Dei, perituro ostenderet hosti.

Juv. sat. 11. v. 107. p. 23.

Hinc Augustus agens Italos in prælia Cæsar —  
Stans celsa in puppi: geminas cui tempora flammæ  
Lata vomunt; patriumque aperitur vertice fidus.

Æn. 8. v. 678. p. 28.

Qualis ubi hybernæ Lyciam Xanthique fluenta  
Deferit, ac Delum maternam invisit Apollo,  
Instauratque choros; —  
Ipse jugis Cynthi graditur, mollique fluentem  
Fronde premit crinem fingens, atque implicat auro.  
Tela sonant humeris. — Æn. 9. v. 150. p. 29.

———— Citharâ crinitus Iöpas  
Personas auratâ. — Æn. 1. v. 741. p. 29.

———— Nec Polyhymnia  
Lesboum refugit tendere *Barbiton*.

Hor. l. 1. od. v. 34. p. 32.

Mox et Leucatæ nimboſa cacumina montis,  
Et formidatus nautis aperitur *Apollo*.

Æn. 3. v. 275. p. 32.

———— Fora litibus omnia fervent.  
Ipse potest fieri Marſya cauſidicus.

Mart. l. 2. ep. 64. p. 34.

Ora vides Hecates in tres vertentia partes,  
Servet et in terras compita ſecta vias.

Fast. 1. v. 142. p. 36.

———— Tanquam diverſis partibus orbis  
Anxia præcipiti veniſſet epiſtola *pinnâ*.

Juv. ſat. 4. v. 149. p. 38.

O teſtudinis aureæ  
Dulcem quæ ſtrepitum, Pieri, temperes!

O mutis quoque *piſcibus*

Donatura cygni, ſi libeat, ſonum. — Hor. l. 4. od. 3. p. 39.

Tu quoque muta *feræ*, volucer Tegeæ, *ſoneræ*

Terga premas. — Stat. l. 1. Sylv. 5. v. 8. p. 39.

Without



Without this legend of Mercury it would be difficult to have an idea of a *singing fiſh*, or a *musical beaſt*.

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At tu  
 Nil niſi Cecropides, truncoque ſimillimus Hermæ.  
 Nullo quippe alio vincis discrimine, quam quod  
 Illi marmoreum caput eſt, teſta vivit imago.  
 Juv. ſat. 8. v. 55. p. 41.

B O O K II.

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*Pauci*, quos æquus amavit  
 Jupiter, aut ardens evexit ad æthera virtus.  
 Æn. 6. v. 130. p. 42.

Nec quia desperes invicti membra Glyconis :  
 Nodofâ corpus notis prohibere podagrâ.  
 Hor. l. 1. ep. 1. v. 33. p. 43.

Addidit Arcadio terga leonis *apre*.!  
 Mart. l. 9. ep. 102. p. 47.

Hæc rapit Antæi velox in *pulvere* Draucus,  
 Grandia qui vano colla labore facit.  
 Mart. l. 14. ep. 18. p. 50.

Acer equus quondam, magnæque in *pulvere* famæ.  
 Met. 7. v. 541. p. 50.

Et te, Bacche, vocant per carmina læta, tibi que  
 Oscilla ex altâ suspendunt mollia pinu.  
 Hinc omnis largo pubescit vinea fœtu ;  
 Complentur vallesque cavæ, saltusque profundi,  
 Et quæcunque deus circum caput egit honestum.  
 Geo. 2. v. 392. p. 55.

*Honestus*, when applied to a person or figure, signified *beautiful*. Dryden, prejudiced by modern figures, translates it *jovial*.

Lituo pulcher, trabeaque Quirinus.  
 Fast. 6. v. 375. p. 60.

B O O K III.

*Mens bona* dicetur, manibus post terga revinctis.

Ovid. Amor. l. 1. el. 1. v. 32. p. 63.

Et tibi quæ Samios diduxit litera ramos

Surgentem dextro monstravit limite callem.

Perf. sat. 3. v. 82. p. 66, 67.

Constitit, atque caput niveo velatus amictu,

Jam bene diis notas sustulit ille manus.

Fast. l. 3. v. 364. (of Numa,) p. 67.

Injurioso ne pede præuas

Stantem columnam. ——— Hor. l. 1. od. 35. p. 71.

Quem tulit ad scenam *ventoso* gloria curru.

Hor. l. 2. ep. 1. v. 177. p. 73.

Te semper anteit *sæva necessitas*,

*Clavos trabales et cæcis manu*

Gessans athena; nec *severus*

*Uncus* abest, liquidumque plumbum.

Hor. l. 1. od. 35. v. 16. p. 75.

Hic per sancta tuæ *Junonis* numina juro!

Tibul. l. 4. el. 13. v. 16. p. 76.

Et per *Junonem*, domino jurante, ministro.

Juv. sat. 2. v. 99. p. 761.

Scit *Genius*, natale comes qui temperat astrum,

Naturæ deus humanæ, mortalis in unum-

Quodque caput, vultu mutabilis, *alius* et *ater*.

Hor. l. 2. ep. 2. v. 187. p. 76, 77.

———— Stat. *Fortuna improba* noctu,

Arridens nudis infantibus. ———

Juv. sat. 6. v. 605. p. 79.

Hæc facie, *Fortuna* tibi *Rimana* placebas.

Luc. l. 8. v. 586. p. 80.

## BOOK IV.

Tum mihi *coeruleus* supra caput astitit imber,  
Noctem hiememque ferens. — *Æn.* 3. v. 195. p. 86.

Anne novum tardis sidus te mensibus addas,  
Qua locus Erigonen inter Chelasque sequentes  
Panditur: ipse tibi jam brachia contrahit ardens  
Scorpius, et cœli iustâ plus parte reliquit.

*Vir. Geo.* 1. v. 35. p. 89.

————— Milio venit annua cura,  
Candidus auratis aperit cum cornibus annum  
Taurus, et *averso* cedens canis occidit astro.

The original reading was *adverso*, according to the best MSS. then *canis* is the genitive case, and *adversum astrum* is that constellation; but *aversum astrum* means *Taurus*. — *Vir. Geo.* 1. v. 218. p. 92.

Subsequitur *rapido* contenta canicula cursu:  
Cum *rapidus*, torrens, sitientes Sirius Indos  
Ardebat cœlo. — *Geo.* 4. v. 426. p. 97.  
*Coeruleus* et vultum ferrugine Lucifer atrâ  
Sparfus erat. — Before Cæsar's death.

*Met.* 15. v. 790. p. 101.

————— Velatis cornibus et jam  
Luna venit. — *Flac. Arg.* 8. v. 33. p. 102.

Gemmea *purpureis* cum juga demet equis.  
*Fast.* 2. v. 72. p. 103.

Carmina sanguineæ deducunt cornua lunæ,  
Et revocant *niveos* solis euntis equos.  
*Ovid.* 1. 2. el. 1. v. 24. p. 103.

Cum sol Herculei terga *Leonis* adit.  
*Ovid. de Art. Arn.* 1. v. 68. p. 104.

————— Duplices tendens ad sydera palmas.  
[*Praying.*] *Æn.* 1. v. 93. p. 105.

————— Celer admissis labitur *annus* equis.  
[*Annis aquis.*] *Ovid.* 1. 1. el. 8. v. 50. p. 107.



Bruma novi prima est, veterisque novissima solis.

Fast. 1. v. 164. p. 108.

— Torquet medjos nox humida cursus ;  
Et me sævus equis *Orient* afflavit anhelis.

Æn. 5. v. 740. p. 109.

Roscida *purpureâ* supprime lora manu.

Ovid. l. 1. el. 13. v. 10. p. 110.

Memnonis in roseis *lutea* mater equis.

Fast. 4. v. 714. p. 110.

*Lutea*que exiguis arefcunt *sulpbura* flammis.

Met. 15. v. 351. p. 110.

Præsideo foribus cœli, cum mitibus horis.

Fast. 1. v. 125. p. 111.

Ille tenens dextrâ *baculum*, *clavemque* finistrâ,

Bina repens oculis obtulit ora meis.

Fast. 1. v. 56. p. 111.

Principium des, Jane, licet velosibus annis,

Et revoces vultu sæcula longa tuo.

Mart. l. 8. ep. 8. p. 112.

Ante quod est in me, postque, videtur *idem*.

Fast. 1. v. 114. p. 113.

## BOOK V.

Per Siculas equitavit aquas.

Hor. l. 4. od. 4. v. 44. p. 117.

Configunt Zephyrusque Notusque, et lætus Eois

Eurus equis. — Æn. 2. v. 417. p. 117.

— Rorant pennæque *sinusque*.

Met. 1. v. 268. p. 117.

Chloris eram quæ Flora vocor, &c.

Fast. 5. v. 212. p. 118.

Fervescunt graviter spirantibus incita flabris.

Lucr. 6. v. 427. p. 119.

Hinc ad Tarpeium, &c. — Æn. 8. v. 354. p. 125.

Sic roseo Thaumantias ore locuta est.

Æn. 9. v. 5. p. 126.

Parva metu primo, mox sese attollit in auras,

Æn. 4. v. 176. p. 126.

Nocte volat cœli medio terræque per umbram,

Stridens; nec dulci declinat lumina fomno:

Luce sedet custos, aut summi culmine tecti,

Turribus aut altis.—Æn. 4. v. 117. p. 127.

B O O K VI.

Hæc et cœruleis mecum consurgere digna

Fluctibus, et nostrâ potuit confidere conchâ.

[Spoken by Venus of Violantilla.]

Stat. 1. Sylv. 2. v. 118. p. 132.

Juvenem in latebris, aversum a lumine, nympba

Collocat: ipsa procul, nebulis obscura, resistit.

Geo. 4. v. 408. p. 134.

Ardentes oculos intorsit lumine glauco;

Et graviter frendens sic fatis ora resolvit.

Geo. 4. v. 524. p. 134.

Saltantes satyros imitabitur Alphefiboëus.

Vir. ecl. 5. v. 73. p. 134.

Pastorem saltaret uti Cyclopa, rogabat.

Hor. sat. 5. v. 63. p. 135.

Clioque et Beroë soror, Oceanitides ambæ,

Ambæ auro, pictis incinctæ pellibus ambæ,

Geo. 4. v. 342. p. 135.

Et Thetidi quales vix reor esse pedes.

Ovid. Ep. Her. 20. v. 60. p. 136.

Anna tegens vultus, ut *nova nupta*, suos.

Fast. 3. v. 690. p. 136.

Et *canere* antiqui *dulcia* furta Jovis.

Proper. 1. el. 25. v. 20. p. 137. See p. 20.

Quam domus Albunæ resonantis.

Hor. l. 1. od. 7. v. 13. p. 138.

Hic est Euphrates, præcinctus arundine frontem :

Cui coma dependet cœrula, Tigris erit.

Ovid. Art. Am. 1. v. 231. p. 140.

B O O K VII.

Stabat anhela metu, solum Natura Tonantem

Respiciens. — Stat. Achil. 2. v. 489. p. 146.

Effuseque comas et apertæ pectora matres

Significant luctum. —

Met. 13. v. 689. p. 149.

Quæ *Isca*, qui *montes*, quæve ferantur *aqua*.

Ovid. Art. Am. 1. v. 220. p. 155.

Quantus Atlas, aut quantus Eryx, aut ipse coruscis

Cum premit illicibus quantus, gaudetque nivali

Vertice se attollens *pater* Apenninus ad auras.

Æn. 16. v. 703. p. 155.

Vertumnis quotquot sunt, natus iniquis.

Hor. l. 2. sat. 7. v. 14. p. 157.

Olim truncus eram ficulneus, inutile lignum,

Cum faber incertus scaminum faceretne Priapum,

Maluit esse deum : deus inde ego. —

Hor. l. 2. sat. 1. v. 5. p. 157.

Et teneram a radice ferens, Sylvane, cupressim.

Geo. 1. v. 20. p. 159.

B O O K VIII.

—— Primis in faucibus Orci

Luctus et ultrices posuere cubilia *curæ*,

Pallentesque habitant *morbi*, tristisque *senectus*,

Et *metus*, et malefuada *fames*, ac turpis *egestas*;

Terribiles visu formæ. — Æn. 6. v. 277. p. 163.

—— Curas, laqueata circum

Testa volantes — Hor. l. 2. od. 16. v. 12. p. 163.

Non mortis laqueis expedies caput. Hor. l. 3. od. 24. v. 9.

*This perhaps is what Catullus means by the whirl of death.*

Certe ego te in medio versantem *turbine* lethi

Eripui. — Catul. Nupt. Pel. v. 150. p. 165.



Postque venit tacitus, fulvis circumdatus alis,  
Somnus.—Tibul. 2. el. 1. v. ult. p. 167.

Hunc quoque, qui curru madidas tibi pronus habenas  
Ducit, in Aëneis vigilis demitte soporem.  
Stat. Theb. 12. v. 367. p. 168.

Cornu bere, instead of curru, would perhaps correct a mistake of  
a transcriber or editor.

Sævit et in lucem, Stygiis emissâ tenebris,  
Pallida Tisiphone: morbos agit ante, metumque,  
Inque dies avidum surgens caput alius effert.  
Geo. 3. v. 554. p. 176.

Invidia infelix Furiâs amnemque severum  
Cocyti metuet, tortosque Ixionis arbes,  
Immanemque rotam.—Geo. 3. v. 39. p. 181.

P. viii. l. 10. *Though left unfinished, &c.* The plainest proof  
of this is the many breaks, or hemistichs, in the *Æneid* itself;  
which are to be found in no other finished Latin poem, nor in  
any other of Virgil's works. The first six books are reckoned  
much more correct than the six last.

P. ix. l. 20. *Recommended by Virgil, &c.* Modesty and good-  
nature were the chief beauties of Virgil's private character. He  
thought humbly of himself, and handsomely of others, and was  
ready to shew his regard for merit, even where it might seem to  
clash with his own. He was the first that introduced Horace to  
Mæcenas, between whom there grew up so high a degree of  
friendship as is very uncommon between a first minister and a poet,  
or indeed between any two friends, though more on a level; for  
there is reason to think that Horace hastened himself out of this  
world, to accompany his great friend in the next: and therefore  
what he says in an ode, when Mæcenas was extremely ill, seems  
to be too serious for a poetical rhodomontade: *Ibimus, ibimus utcun-  
que præcedes, supremâ carpere iter comites parati*, l. 2. od. 17. Ac-  
cordingly Horace dies about three weeks after him, and orders  
his remains to be buried close by Mæcenas's.

Page. xix. *It was not till after, &c.* Rome, as well as the  
inhabitants, was in the beginning rude and unadorned.  
Their houses were only a covering against the weather, and  
thence called *testa*, as the roofs were termed *culmina*, from being  
of

of straw. It was long before the houses or temples had any ornaments. The king's palace was a thatched house :

Romuleoque recens horrebat regia *culmo*.

*Æn.* viii. v. 654.

Quæ fuerit nostri si quæris regia nati,

Aspice de cannâ straminibusque domum.

Ovid. *Fast.* l. 3. v. 183.

The statues of the gods were of earthen ware, *Fast.* l. i. v. 202. *Juv. sat.* ii. v. 117. The chief ornaments, both of their houses and their temples, were their trophies, the trunks of trees loaded with the arms taken in war. The patricians only at first were allowed the privileges of trophies, but the plebeians came afterwards to have a share in this honour, to which some rights were annexed. It was not lawful to remove them, unless on extraordinary occasions, as after the battle of Cannæ. Things remained much in this state till the second Punic war. *Æn.* ii. v. 85. v. 11—17.

P. xxiii. l. 8. *All the poets are omitted after, &c.* The omission of Claudian seems only to be regretted by our author, who, though he wrote when the true knowledge of the artists was no more, and the true taste of poetry was strangely corrupted, far excelled the poets that were long before and long after him.

P. 6. *King and Father, &c.* *Pater* is often used in the Roman authors for *governour, chief, or great prince*. Thus of Jupiter, *Hominum deûmque pater*. So *Liber pater*. — *Pater Æneas* — *Pater Tiberinus* — *Pater Apenninus*. This sense might possibly have been attached to the word *pater* ever since the *patriarchal* form of government.

P. 162, n. (a) *After he was an inhabitant*. If the notion of the author of the *Divine Legation* (vol. I. p. 210.) be true, that the sixth *Æneid* is nothing else but a description of Æneas's initiation into the Eleusinian mysteries, (where, among other *SPECTACLES*, were exhibited the scenes of heaven, hell, elysium, &c.) well might Virgil describe them in an exact order, having been himself initiated.

P. 171. *The third division, Erebus, &c.* The derivation of the words *Erebus* and *Tartarus*, according to the critics in that sort of knowledge, agrees with Virgil's description of them; for *Erebus*, or the gloomy region, is derived from a Hebrew word signifying *night, or obscurity*; and *Tartarus* from *ταραττω*, to *disturb, or torment*.

## APPENDIX. SECT. II.

AS the author's judicious remarks on the DEFECTS of the MODERN ARTISTS and POETS in their ALLEGORICAL REPRESENTATIONS are more proper for the young scholar's consideration after the perusal of the INQUIRY than before, they are placed here by way of supplement to the INTRODUCTION, in order to shew how useful the study of the ANTIQUES, and how necessary a TRUE IDEA of the ALLEGORIES of the ANTIENTS, and of their MACHINERY or INTERPOSITION of the GODS, are, not only to the YOUTHS at SCHOOL, but to all those who desire to have a true taste for the BEAUTIES of POETRY, PAINTING, and SCULPTURE.

## The DEFECTS of the MODERN ARTISTS.

Various instances of multiplicity, impropriety, and obscurity, in the allegorical figures, may be given even from the gardens of Versailles, and the collections in Rome itself; but the greatest number of puzzling, fanciful, and unnatural allegories are to be found in Ripa's Iconologia, published by him at Rome in 1603, to direct our modern artists in allegorical subjects; and which has been deemed so good a model, that it has been translated from the Italian



lian into no less than seven different languages. Amongst his odd figures, Flattery is represented by a woman with a flute in her hand, and a stag at her feet; because, say some, stags love music so as to suffer themselves to be taken if you play to them on a flute — Beauty, by a naked lady, with a globe and compasses in her hand, and her head in a cloud; because the true idea of beauty is very hard to be conceived — Liberty, with a cat at her feet; because a cat loves liberty — Sincerity, with her heart in her hand — Terror, with a lion's head — Caprice, by a man with his bellows and spurs; because the capricious sometimes blow up people's virtues, and at other times strike at their vices — The Holy Catholic Faith, by a lady with a heart in her hand, and a lighted candle standing upon the heart; because faith enlightens the mind — Corpulency holds a crab in his hand, because crabs grow fat at the increase of the moon. — All these are surely instances of improper and unnatural allegories, and very unfit for patterns to our artists <sup>a</sup>.

There

<sup>a</sup> There are many more of the like kind; as, Fraud, by a woman with two different faces and heads, with two hearts in one hand and a mask in the other, and with a scorpion's tail and an eagle's legs — Judgement, by an old man sitting on a rainbow, because judgement is the result of much experience — Persuasion, with a tongue on the top of her hand — and Piety, with flames on her's. — When virtues or vices are represented as persons, they ought not to be represented under circumstances inconsistent with the nature of human bodies; such is sure, on any

There is another famous book consisting of allegorical pictures, and called *Horace's Emblems*, because taken from his works. It was designed by Otho Venius, a celebrated painter, born at Leyden in 1556. He studied at Antwerp, and was the famous Rubens's master. Notwithstanding this, his patterns are almost as full of faults as Ripa's, though of a different kind. Ripa's fancies are generally defective as far-fetched and obscure; whereas Venius's emblems are commonly too literal and trifling. If Horace says, *Misce stultitiam consiliis brevem*, Venius represents Folly as a short child. For, *virtus est vitium fugere*, there are seven or eight Vices pursuing Virtue.—For, *dominum vehet*, a man richly dressed is riding upon the back of a poor man crawling on all four. To these many more may be added, as too literal and frivolous. As to his allegorizing in single figures, to express such and such a passion, though he is not so ridiculous as Ripa, yet he falls very far short of the justness and propriety of the antients. For instance, Pride is distinguished by a peacock over her head — Envy is eating a part of her heart — Poverty with a cabbage — Labour with an ox's head on his back — Fear, with a hare standing on his shoulders.—This suffices

any part of the body, without its being affected by it. Thus Religion (in Ripa) carries a flaming fire in the palm of her hand; and Heresy has flames coming out of her mouth. This fault is very frequent to be met with.

to shew his puerility in some cases, and his inexpressiveness in others. In some of his imaginary beings, as Virtue, Wisdom, Love, Hope, Piety, &c. he is much more exact : but then it is owing generally to his borrowing the figures from the antient statues and medals.

Rubens is one of the most famous of our modern painters for allegorical figures, and perhaps dealt in them the more for being Venius's scholar. His character as a colourist is unquestionable; and in the parts wherein he excels he is second to none : but as to his manner of treating allegories, he would have succeeded better, had he been more regular in his imitations of the antients.

His taste in allegories plainly appears in a large work, (all designed by himself, and published by Gevartius) consisting of a great variety of prints, most of which abound chiefly in imaginary figures. It was occasioned by the entry of Ferdinand into Antwerp, in 1635. Amongst many others are the following instances, which will serve to shew his misrepresentations of the allegorical personages of the antients, and his invention of others in an improper or confused light : A mean staring Apollo, in a chariot drawn by two horses only — Diana drest like Vesta, with the fulmen in her hand — Time, with an hour-glass on his head ; and Hope, with her anchor upon her  
shoulder



shoulder — Here a lady, with a ship sailing along the palm of her hand ; and there another, with a ship on her head — Two Fames, each with two trumpets ; one of them with a tyger in her lap, and the other with an eagle at her feet — His winds, with cheeks ready to burst — Providence, with one face before, and another behind — It may indeed be said in his excuse, that the work was executed in haste. But are there not the same faults in two of his most studied performances, the cieling in the Banqueting-house at Whitehall, and his pictures in the Luxemburg-gallery at Paris ? In these it is seen, that Rubens's character is colouring, (which appears here in its highest perfection,) and not allegorizing : for as to the latter, there are several faults even in the most excellent works of that great master ; some of which are pointed out in the note below <sup>b</sup>.

Dominichino,

<sup>b</sup> In the farther square of this cieling are two ladies, supposed to be Righteousness and Peace, embracing each other, though one has no attribute to distinguish her, and Peace only a very general one. — In the hither square, two of the three imaginary ladies, holding two crowns over the head of the young prince, are also without any attribute, though said to be the geniuses of England and Scotland. — In the middle great oval (or the apotheosis) there are two Virtues with improper symbols ; Piety, with a fire on an altar, very near her breast, and Justice, grasping a bundle of flames, with her scales in the same hand. — In one of the side pannels Cupids are conducting a triumphal car drawn by wild lions ; and, in the other, the like car, drawn by a ram and a bear

Dominichino, one of the most exact masters in the best of all the schools in Italy, and who is

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bear.---The figures in the four corner ovals are designed for the four cardinal virtues, and are the most faulty of all. They ought not to be represented by deputies, but to appear for themselves; whereas Temperance only is seen in her own form. The other three are figured under different deities, and those not well chosen. Apollo stands for Prudence, Minerva for Justice, and Hercules for Fortitude: though the last is obvious, the other two are not so. Their attitudes also are faulty. Apollo sits on Avarice; Temperance treads on Rapaciousness; Hercules kneels on a snake-headed lady, perhaps Envy; and Minerva neither sits, stands, nor kneels, upon a naked person not to be guessed at: Apollo has a horn of plenty in his hand, but the reason why is not known. Notwithstanding these allegorical faults, it is one of the finest paintings in the world, as to the colouring and judicious management of the light and shades, and deserves the highest regard. Were it in Italy, travellers would go an hundred miles out of their way to see it, who perhaps now have never seen it at all.

The faults remarked in the Luxemburg gallery are, 1. The allegorical figures of the antients are misrepresented. The three Destinies, in the first place, are all young plump ladies---the Juno Lucina almost naked---and Mercury with a beard.---2. His own are too fanciful or ill expressed. Such are, Juno and Cupid, placing each a couple of doves on a globe, to denote the mildness of the queen's government---Time bringing up Truth in his arms, to reconcile the Queen and her son.---Thus, Envy, Ignorance, and Defamation, in one piece, and Fidelity, Justice, Piety, and Fortitude, in another, are ill-expressed; the first, as having scarce any distinguishing marks, and the others as being too coarsely marked, with badges to each, as they are rowing the queen-mother and young king in a barge.---3. They are introduced in an improper manner: Victory lamenting the death of Henry IV. with a trophy exalted---Fame wringing her hands, and holding a palm branch---The two Fames, each with two trumpets---Bacchus caressing Ceres & Little

as much to be admired for his justness and correctness, as any modern painter, except Raphael, in his allegorical representations is far inferior to the antients. Of this his celebrated paintings of the four cardinal virtues in the Jesuits' church at Rome may serve as an instance. In these representations he expresses less, by endeavouring to express too much<sup>c</sup>.

little too familiarly in a council of the gods—The queen mother in council with Mercury and two cardinals—Hymen standing by Mary of Medici, whilst cardinal Aldobrandini is officiating before the high altar, on which are represented also two of the most sacred figures.—Had due attention been given to these and other particulars, the publishers of this celebrated work of Rubens would not have chosen his talent for allegory, as the highest point of merit of that excellent painter.

<sup>c</sup> Prudence is painted as supported by Time with a looking-glass in her hand (to shew she is produced by Experience and Reflexion) and by her a boy holding a dove and a serpent (signifying, perhaps, that the Jesuits who employed him are wise as serpents, and harmless as doves.)—Justice cannot hold the scales for the sceptre she has in her hand. There are three little angels or Cupids about her, with a crown, the scales, and the fasces; and herself is supported (but why is not known) by Charity—Fortitude is with a sword and shield, supported by a man with a dart in his hand and a lion; on her right hand is the Jesuits' motto (*the Society of Jesus*) and on her left a column, not erect—Temperance has a bit in her right, and a palm-branch in her left hand; a camel on one side, and two boys with pitchers (perhaps as pouring water into wine) on the other, and she is supported by Chastity.—By comparing Dominichino's manner of expressing those virtues with the representations of them in p. xxvi. of the introduction, some idea may be formed of the superior excellence of the antient artists in things of this nature, and of that simplicity which generally runs through all their designs.

What



What is here said of one of the most judicious Italian painters, may be said of all the rest, and even of the divine Raphael himself, who is not without his faults in the allegorical part of his works. Indeed, he is not so profuse as Rubens in his allegories, and generally founds them upon the historical popish legends, as appears from his works in general, and particularly from his fine paintings in the apartments of the Vatican, commonly called Raphael's chambers, where scarce any thing of the allegorical kind is seen in his historical pieces. What there is, appears to be plain and just: such are the little angels holding up a cross in the air, whilst Constantine harangues his soldiers; and St. Peter and St. Paul appearing in the air against Attila. However, Raphael sometimes falls short of the antient simplicity; and, in these very apartments, the four cardinal virtues are not expressed so clearly as they were commonly of old. He has painted Fortitude sitting, (which seems to be wrong,) resting her hand on the head of a lion — and Prudence with a woman's face before, and a man's behind; a Cupid holding up a looking-glass, in which her fore-face is reflected; the Gorgon's head on her breast, and another Cupid standing by her with a flaming lamp. As this errs against simplicity, there is another piece that errs against propriety. In his famous Parnassus you see Apollo playing on a modern fiddle; but one muse only with a lyre, unlike the  
antient

antient ones, and the other muses not well distinguished, particularly the two theatrical ones, who have both the same sort of mask, of a modern make, and different from the antient *personas*.

As these instances plainly shew how defective our best artists are in their allegorical subjects, for want of a more regular and closer imitation of the antients; it will also be found, upon examination, that our poets, for the same reason, are no less faulty in their allegories and machinery. Proofs of this shall be given from Spenser's FAIRY QUEEN, the most celebrated work of our best allegorist.

THE DEFECTS of our MODERN POETS  
in their ALLEGORIES, instanced from  
SPENSER'S FAIRY QUEEN.

SPENSER's faults, in relation to his allegories, may be all reduced to three general heads:

I. He mixes heathenism with Christianity. A strong instance of this is in his short view of the infernal regions, where he speaks of Tantalus and Jupiter, and of Pilate and Christ, almost in the same breath <sup>d</sup>.

II. He often misrepresents the allegorical stories and persons of the antients, not following them so exactly as he might. Thus he speaks of Æsculapius as in eternal torments. He intro-

<sup>d</sup> B. ii. canto 7. st. 62.

duces a company of Satyrs (whose distinguishing character is lust) to save a lady from a rape; and makes Sylvanus the god of the Satyrs, and gives him an ivy-girdle without any authority<sup>e</sup>. With the same liberty he describes the morning with purple hair — the Syrens as half fish — and Bacchus as fat — Clio as wife to Apollo, and Cupid as brother to the Graces<sup>f</sup>. In his marriage of the Thames and Medway, he makes Orion a water-god, and adds several deities as attendants on Neptune, which were never regarded as such by the antients<sup>g</sup>.

III. In the allegories of his own invention (though his invention is one of the richest and most beautiful that perhaps ever was) he not only falls short of the antient simplicity and propriety, but runs into thoughts unworthy so great a genius, which shews what faults the greatest allegorist may commit, whilst the manner of allegorizing is so unsettled and irregular as it was in his, and is still in our times.

<sup>e</sup> B. i. canto 5. st. 40—43. Ib. canto 6. st. 6—19. Ib. st. 15. Ib. st. 19.

<sup>f</sup> B. v. cant. 10. st. 16. b. ii. cant. 12. st. 31. The Syrens are common in antiques, and never represented with a fish-tail, but with the upper part human, and the lower like birds. See Ovid. Metam. V. v. 553. The moderns, by some mistake, have turned their lower part into fish. Bacchus being made fat is another misrepresentation very common among the modern artists, and from them has stolen into the works of the poets, b. iii. cant. 1. st. 51. b. i. cant. 11. st. 5. b. ii. cant. 8. st. 6.

<sup>g</sup> B. ii. cant. 2. st. 46. b. iv. cant. 11. st. 15.



Some of his allegories are too complicated or over-done. Such are his representations of Discord and Pride. Scandal's mouth is as large as a peck with a thousand tongues in it, of dogs, cats, tygers, men, and serpents<sup>h</sup>. He makes Discord hear double and look two ways; he splits her tongue, and even her heart, in two, and makes her act contrarily with her hands, and walk forward with one foot and backward with the other. This duplicity is preposterously carried too far<sup>i</sup>. Pride appears in a high chariot, drawn by six different creatures, each carrying a Vice as a postillion, and driven by Satan as charioteer. Idleness on an ass: Gluttony on a hog: Lechery on a goat: Avarice on a camel laden with gold: Envy eating a toad on a wolf: and Wrath with a firebrand on a lion. The account of these vices is admirable; but the manner of characterizing Pride is too complex, and, in some respects, is improper, as it is redundant in others<sup>k</sup>.

Not to mention his affixing nasty ideas to some of his characters<sup>l</sup>, his allegories are sometimes stretched to such a degree, that they appear rather extravagant than great; and sometimes, but not often, so minute, that the object de-

<sup>h</sup> B. vi. cant. 12. ft. 26. 27.

<sup>i</sup> B. iv. cant. i. ft. 29.

<sup>k</sup> B. i. cant. 4. 18—36.

Such is his description of Error, in b. i. cant. 1. ft. 29.

scribed becomes ridiculous, instead of being admirable. For instance ; the dragon killed by the knight of the red-cross has a tail three furlongs in length ; the blood gushes from the wound like a mill-stream, and his roar is as loud as a hundred lions <sup>m</sup>.

His allegories are not always well-invented. It has before been observed, that when allegories are going to be introduced, it should be considered, in the first place, whether the thing is fit to be represented as a person, or not.—2dly, If it is fit to be represented as such, it should not be represented with any thing inconsistent with the human form or nature.—And, 3dly, it should not be made to perform any action which no man in his senses would do.

Spenser has erred against the first of these rules in several instances, particularly in turning the human body into a castle ; the tongue into the porter ; and the teeth into thirty-two warders dressed in white <sup>n</sup>. He has erred against the second rule, in representing Bribery as a woman with golden hands and silver feet : and against the third, where he describes Desire as hold-

<sup>m</sup> B. i. cant. 11. st. 11. 22. 37.

<sup>n</sup> See at the end of the second canto of the first book several other the like instances : as Appetite being the marshal of the hall : Digestion the kitchen : Stomach the caldron : the Lungs the bellows : Concoction the cook ; and the sink Port Esquiline.

ing coals of fire in her hands, and blowing them up into a flame °.

When his allegories are well invented, they are not well marked out. Thus Doubt is represented as walking with a staff shrinking under him — Hope with a holy-water sprinkler — Diffimulation is twisting two clues of silk together — Grief with a pair of pincers — and Pleasure with a humble-bee in a phial <sup>p</sup>. — To these might be added many more as fanciful as those of Ripa or Venius, and some that are even ridiculous <sup>q</sup>.

Had Spenser formed his allegories on the plan of the ancient poets and artists, as much as he did from Ariosto, he would have followed nature more closely, and not have wandered so

\* B. v. cant. 2. st. 10. and b. iii. cant. 12. st. 9.

<sup>p</sup> B. iii. cant. 12. st. 10. 13. 14. 16. 18.

<sup>q</sup> Such is the procession of the Months and Seasons, where February is in a waggon drawn by two fishes — May riding on Castor and Pollux — June on a crab — October on a scorpion — and November on a centaur. This procession seems to be taken from so low a thing as our old pageants, much in vogue in Spenser's time. No less ridiculous are likewise, Danger with hatred, murder, treason, on his back — Ignorance moving with the back part of his head foremost — the Sorrowful Lady with a bottle for her tears, and a bag for her repentance, both running out as fast as she puts them in — a vast giant shrinking into an empty form, like a bladder — the horses of night foaming tar — Remorse nipping St. George's heart. See canto ii. of Mutability, st. 43. 34. 35. 39. 40. and b. iv. st. 16. 17. 20. b. i. cant. 8. st. 31. b. vi. cant. 8, st. 24. b. i. cant. 5. st. 28. b. i. cant. 10. st. 27.



often into such strange and inconsistent imaginations<sup>r</sup>. But if it is necessary for our allegorists to be acquainted with the antient plan of allegory, it is more so for those who undertake to translate the old poets, and give us their thoughts in our own language. Yet it is to be feared our translators have been almost as incurious and unknowing in this point, as our original writers have usually been.

In proof of this, shall be produced one of our most celebrated translators, who will afford an instance how faulty our best translators are, in representing the allegories of the antients. Dryden's Virgil is, in the main, an excellent translation; but, upon examination, it will be found very deficient as to the allegorical subjects.

The DEFECTS of our TRANSLATORS  
of the antient POETS, in relation to al-  
legorical subjects, instanced from DRY-  
DEN's TRANSLATION of VIRGIL.

In Dryden's translation of Virgil there is so much spirit, that it reads rather like an original than a translation. This makes us go on with so much pleasure, that the faults are scarce minded. However, faults there are; but they

<sup>r</sup> Our author believes that he considered the Orlando Furioso as a poem wholly serious, though it was certainly written partly in jest; and that this led him now and then to say things very ridiculous, where he meant to be very serious.

are of such a kind as have been hitherto unknown to criticism; are such as all our poets have been guilty of, and relate to things that have never been considered so regularly as they ought. They are therefore to be deemed faults of the times rather than defects of Dryden; for exactness in things of this nature has hardly been required, as yet, among us; though, upon a nearer inspection, it will perhaps be thought proper that they should be a little more considered even by our best writers.

In the first place, the personages, dress, and attributes of the allegorical persons in Virgil are sometimes misrepresented in the translation. Thus Bacchus is described with a jovial face, instead of that fine beauty which was his characteristic among the ancients<sup>s</sup>. Proteus with grey hair<sup>t</sup>. — The goddess of peace with wings<sup>u</sup>. — The Minotaur with his lower

<sup>s</sup> This mistake was partly owing to Dryden's being prejudiced by our modern figures of Bacchus, and partly from his not knowing the true meaning of *bonestus*, which actually signified *beautiful*, when applied to a personage or figure, Vir. Geo. ii. v. 392. Dryd. v. 540.

<sup>t</sup> The sea deities are represented with cœrulean or dark coloured hair. So Ovid speaks of Proteus, Fast. i. v. 3. Virgil mentions no colour, Geo. iv. v. 516. Dryd. v. 766.

<sup>u</sup> Virgil says nothing of wings, nor was Peace ever represented with any such thing. Wings signify uncertainty and flight, whereas Peace was a goddess whom all desired to stay with them. The designer of the Oxford Almanack for the year 1764 gave his figure of Peace this improper attribute of wings. Æn. iv. v. 520. Dryd. v. 762.

parts brutal, and his upper part human <sup>w</sup>. — Aurora with a saffron streamer in her hand <sup>x</sup>. — Cybele drawn by Bacchus's tygers, instead of her own lions <sup>y</sup>. — Neptune with a Gothic mace <sup>z</sup>. — Janus with a bunch of keys <sup>a</sup>. — All these, and many more, without any authority from Virgil, and contrary to the representations of these beings in the works of the antients.

II. As Dryden in some places gives the deities attributes that do not belong to them, so he misrepresents their actions and attitudes in others. Thus, where Virgil speaks of Tisiphone as sitting alone, the translation represents her as a ghost walking at the head of others <sup>b</sup>. — Instead of Juno's flying to the earth, Dryden makes her descend to hell <sup>c</sup>. — He describes

<sup>w</sup> This is just contrary to the ancient figures which have a bull's head, and are human below. Virgil only says *biformis*, *Æn.* vi. v. 25. Dryd. v. 37.

<sup>x</sup> Dryden here seems to admit a mixture of allegory and reality together, while Virgil is free both from the streamer and mixture. *Æn.* vii. v. 26. Dryd. v. 35. He describes also the Bacchanals with flags in their hands, *Æn.* vii. v. 581. Dryd. v. 803.

<sup>y</sup> *Æn.* x. v. 253. Dryd. v. 356.

<sup>z</sup> *Æn.* ii. v. 612. Dryd. v. 829.

<sup>a</sup> Janus is represented by the antients with a key in one hand, and a long staff in the other. Ovid. *Fast.* l. v. 99. *Æn.* vii. v. 181. Dryd. v. 246.

<sup>b</sup> Virg. *Æn.* vi. v. 575. Dryd. v. 777.

<sup>c</sup> *Æn.* vii. v. 323. Dryd. v. 450.

Sabinus



Sabinus as absurdly resting his head on a little pruning-hook <sup>d</sup>.

III. Our best poets have been apt sometimes to mix the natural and allegorical ways of speaking together; which is very wrong in an author, but much more so in a translator, who can certainly have no right to use mixed allegories, where the original is free from them: yet Dryden has taken this liberty, as well as others; such as introducing the allegorical style where Virgil has not, and omitting it where he has. Such is his idea of the morning-star shaking dew from his hair, and Xanthus as standing on a heap of his own waters <sup>e</sup>. Deucalion's hurling his mother's entrails over the world; and Vulcan's riding with loosened reins <sup>f</sup>. The

<sup>d</sup> Contrary to the original, and to the reason of the thing; for a painter or statuary would be reckoned to want judgment who should represent a figure as resting its head on a pruning-hook; and nothing can be good in a poetical description which would appear absurd in a statue or picture. *Æn.* vii. v. 179. Dryd. 249. Virgil only says *sub imagine*, (speaking of the statues of Janus, Saturn, and Sabinus,) which may signify that the pruning-hook lay at his feet, or was partly hid under the drapery.

<sup>e</sup> Instances of mixed metaphors in Dryden, where are no such in Virgil. *Æn.* viii. v. 591. Dryd. 781. *Æn.* V. v. 808. Dryd. 1056.

<sup>f</sup> Dryden is allegorical, where Virgil is literal. *Geo.* i. v. 62. Dryd. 94. *Æn.* V. v. 663. Dryd. 865. *Immissis habenis*, here means only *without restraint*, and Vulcanus is used for fire, as Bacchus for wine, or Ceres for corn.

calmness of Tiber in the eighth *Æneid*, and the storm of hail in the ninth <sup>g</sup>.

IV. The want of a sufficient knowledge of the particular characters, rank, and dignity of the allegorical personages, makes Dryden, sometimes, vary from his original, and carries him, in some instances, so far as quite to destroy the character he is speaking of. Virgil describes the face of Neptune as serene, at the very time that he strongly resents the liberty taken by *Æolus*, in raising a storm; but Dryden turns this serenity into anger and rage <sup>h</sup>. Hence he thinks it presumption in *Minerva* to throw *Jupiter's* thunder-bolts <sup>i</sup>, and calls *Iris* a mischievous

<sup>g</sup> Dryden is literal, where Virgil is allegorical, *Æn.* viii. v. 89. Dryd. 120. Virgil himself seems here to have something of the mixed metaphor, which the ancients are most apt to fall into when speaking of rivers and river-gods, *Æn.* ix. v. 671. Dryd. 913. This is meant to answer the noble agitated image of the *Jupiter Pluvius* dispensing storms and tempests.

<sup>h</sup> *Æn.* i. v. 127. 131. 141. Dryd. v. 189. 202. The same sort of fault is committed as to the character of *Hercules*, in the affair of *Cacus*; where his rage is aggravated, and his appearance demeaned, when it should rather have been touched more slightly, though, perhaps, there is too much of this in Virgil himself, but not so much as in Dryden. *Æn.* viii. v. 221. 231. 238. Dryd. 286. 306. 342. The last particular is great in Virgil, and little in Dryden.

<sup>i</sup> *Æn.* i. v. 43. Dryd. 63. *Minerva* and *Juno* only were looked upon of old as sharing with *Jupiter* in the power of dispensing his thunderbolts. For want of knowing this, Dryden makes *Venus* thunder, without authority from Virgil.

ous goddess with terrors on her brow<sup>k</sup>, and Somnus (the most pleasing of the deities) a traitor-god and devil<sup>l</sup>.

Dryden is apt to fall into faults of this kind on many other occasions, from not guarding against vulgar and low expressions, unworthy of his subject<sup>m</sup>. This, perhaps, proceeded from his

gil, *Æn.* viii. v. 529. Dryd. 699. The augurs of old gave sometimes the power of casting forth lightnings to all the twelve great gods in an inferior sense; but Virgil, it is imagined, does not speak here of Venus's casting forth lightning, much less of her thundering. The passage is difficult enough, and, as such, most of the commentators quite pass it by. The Aurora Borealis which appeared in Europe in the year 1716, would have accounted for that darting brightness, that rushing of the heavens, the strange noises, and the fancied figures of arms mentioned here by Virgil, and which were talked of at the time of that phenomenon.

<sup>k</sup> *Æn.* V. ver. 618. 648. Dryd. 863. 844.

<sup>l</sup> *Æn.* V. v. 841. 861. Dryd. 1097. 1120.

<sup>m</sup> He speaks of Bacchus's honest face, (see note 1st.) and of the jolly Autumn which Virgil calls, pampineus, or, crowned with vine-leaves, *Geo.* ii. v. 5. Dryd. v. 9. He calls Juno the buxom bride of Jupiter, *Geo.* ii. v. 327. Dryd. 443. This is spoken by Virgil (in the proper sense) of the lower air, and is one instance out of many of his following the style of the poets of the first age, who say, that Jupiter is the same with the æther, or middle air. Hence they used to call the æther by the name of, pater, or, pater æther. Ennius in *Thyest.* in *Chryse.* *Luc.* i. v. 251. Dryden also calls Cybele the grandam goddess (*Æn.* ix. 83. Dryd. v. 95.) and talks of Juno's sailing on the winds (*Æn.* xii. 166. Dryd. 243.) and Apollo striding the clouds, (*Æn.* ix. 640. Dryd. 373.) See also his slovenly description of Aurora (*Geo.* i. 447. Dryd. v. 596.) and his strange one of Taurus (*Geo.* i. v. 213.

Mc 5.

Dryd.



his writing in a greater hurry than usual; as did also his taking sometimes one person, or thing, for another. Thus Tellus, in the translation, is mentioned instead of Vesta<sup>n</sup>.—Ate instead of Tisiphone<sup>o</sup>.—Scorpius instead of Piscis<sup>p</sup>.

V. But

Dryd. 308.) Compare also his translation with the original in Geo. ii. v. 8. Dryd. v. 12. Æn. ix. v. 716. Dryd. 972. Æn. xii. v. 886. Dryd. 1283.

<sup>n</sup> Geo. i. v. 499. Dryd. 670. Vesta in the old mythology was taken sometimes for Tellus; but she is here represented as the goddess to whom the perpetual fire was kept up, and in whose temple was deposited the palladium, or pledge, of the Roman empire over the world. In this passage there is another mistake of persons, and a very gross one. Virgil, by the *dii patrii*, here means the great triad of deities first received all over the east; and afterwards successively in Greece and Italy. These the antient writers (from Herodotus down to Macrobius) usually call by the title of *θεοι πατριαι*, or *dii patrii*. Very various are the opinions who these three gods were that were so revered in the east, especially in Samothrace: but among the Romans the three deities received as the three supreme were evidently Jupiter, Juno, and Minerva; and therefore Virgil adds the word *indigetes*, to fix it to the *θεοι πατριαι*, or the three supreme gods received as such in his own country. *Indigetes* here is much the same as *νοστρι* in Juvenal, (sat. iii. 145.) where he is speaking of these deities. They are therefore no less personages than Jupiter, Juno, and Minerva, whom Dryden represents Virgil as calling

‘ Home-born deities, of mortal birth.’

• Æn. x. v. 761. Dryd. 1080.

<sup>p</sup> Geo. iv. v. 235. Dryd. 340. Thus, from the same hurry and impetuosity, he speaks of Nereids instead of Naiads, (Æn. i. v. 172. Dryd. v. 236.) and water nymphs instead of nymphs of the air (Æn. i. v. 77. Dryd. v. 111.) He turns the mountain Niphates into a river-god (Geo. iii. v. 30. Dryd. v. 47.) This, it seems, was objected to Dryden as a fault in

his

V. But the great and fundamental defect of Dryden is his being unacquainted with the real design of the allegories used by the ancients, and, indeed, with their scheme of machinery in general. Had Dryden viewed these things in a true light, and as they are set forth in the Introduction, he would not have fallen into the most vulgar and mistaken notions of machinery. He would have seen that Virgil introduced the gods, not (as he says) uselessly, or merely to adorn his poem, or in excuse of what is not well accounted for otherwise; but with propriety, and in consequence of the general opinion, that no action was performed without the assistance of some deity; an opinion received (or at least talked of) by many of their philosophers as well as poets, to whom it was more particularly serviceable, and therefore so frequently appears in their works: for Dryden, therefore, to speak in so slighting and contemptuous a manner of their machinery, or interposition of the gods, as he does in his dedication to the *Æneid*, shews how much he was mistaken, and how little he knew of the real design of the machinery of the ancients<sup>9</sup>.

Had

his own time — The three bodies of Geryon he makes three lives (*Æn.* viii. v. 203. *Dryd.* v. 268.) and where Virgil speaks at most but of eighteen water-nymphs, Dryden has increased them to fifty. See the note to his translation, *Geo.* iv. v. 477.

9. He calls Virgil's machinery, useless, bungling, and often serving to give a colour of probability to things otherwise incredible.

Had Dryden reflected on our doctrine of a particular providence, he would have found it much the same with the principle of the antients, that man is actuated in every thing by the direction of heaven; and therefore if some great genius should hereafter introduce and establish a new scheme of machinery, consisting of good and bad angels, or of any imaginary beings, by whatever names he might please to call them: our poets would have as full scope for introducing them, whenever they pleased, on the doctrine of a particular providence, as the old poets had for introducing their gods, from the doctrine of Fate, or the will of Jove, interfering in all things.

Such a scheme might be formed with more ease than is commonly imagined. The readiest and best way would be to adapt the characters and representations

dible.---What need, says he, of interesting so many gods in Aristæus's recovery of the bees?---Might not Palinurus, without a miracle, fall asleep and drop into the sea, when over-wearied with watching? In speaking of Jupiter's weighing the fates of Æneas and Turnus, he says this machine is only ornamental, and the success of the duel had been the same without it.---On Mercury's being sent to hasten Æneas from Carthage, he thus exclaims: 'Oh! how convenient is a machine in an heroic poem! This of Mercury is plainly one; and Virgil was constrained to use it here, or the honesty of his hero would be ill defended.'---With what reason this is said, may be seen page xxxii. So great an enemy was he to machinery, that one of his reasons for excluding Milton from his first epic poets, is, for having more machining persons in his poem than human.



presentations already received from the antients, in all cases where they might be easily and naturally transferred into the scheme. Thus the goddess of peace might be called the messenger of peace; and Apollo, inflicting plagues, might be turned into a destroying angel. In the doctrine of angels, as it already stands, a full supply for the administering of any happiness or misery that can befall mankind, might be found, especially if the schoolmen are consulted, who have settled all the evangelical hierarchies, degrees, and offices. The very name of *angel*, in our sense of the word, is much the same with that of a god in the language of the heathens, and our idea of a devil falls in very much with their notion of a fury: so that much might be done by only shifting the names, and retaining the old characters and representations. By these means the schemer would be supplied with a great number of characters and appearances ready made to his hands, generally well known, and formed at first with much simplicity and great expressiveness. He would have nothing to do but to invent new ones of a like kind where it was necessary, and discard the old ones when improper or incompatible with his scheme: but in the application of it particular care should be taken to be uniform, and never to mix one name of the gods of the heathens with the names of the ministers of blessings and

vengeance used in our sacred writings, as the great Milton himself has done more than once.

Thus, if any one was to form a new scheme for allegories in poetry, Mr. SPENCE's INQUIRY might be still very useful to him. However, till such a thing happens, our poets should follow the old scheme as uniformly as they should a new one, when once received. Had our modern authors and artists observed this rule, they would have avoided many of the improprieties, absurdities, and mistakes, they have been shewn to commit. From their defects therefore we may infer the necessity of having an exact knowledge of the figures and appearances of the heathen deities, and a right notion of the intent of the allegories and machinery of the antients, towards understanding the classics and acquiring a true taste of the beauties of poetry, painting, and sculpture.

This appendix shall be closed with our author's opinion, that the *Æneid* is a political poem, in support of the new establishment. Virgil is said to have begun his poem the very year Augustus was free from his great rival Anthony: the government was to be wholly in him, and he was in every thing, but the name, a king. This monarchical form of government must naturally be apt to displease the people, and Virgil seems to have laid the plan of his poem to reconcile them to it. He takes ad-  
vantage

vantage of some old prophecies of their having the empire of the whole world. He weaves this in with the most probable account of their origin, their descent from the Trojans. Virgil shews ' that Æneas was called into their ' country by the express order of the gods — ' That he was made king of it by the will of ' heaven, and by all the human rights that ' could be — That there was an uninterrupted ' succession of kings from him to Romulus — ' That his heirs were to reign there for ever — ' and that the Romans under them were to obtain the monarchy of the world — That Julius Cæsar was of this race, and that Augustus was his sole heir — The natural result of all this is, that the promises made to the Roman people, through this race, terminating in Augustus, the Romans, if they would obey the gods and be masters of the world, must yield obedience to the new establishment under that prince.' Hence it is plain enough that the two great points aimed at by Virgil were, to maintain their old religious tenets, and to support the new form of government in the family of the Cæsars; and therefore the *Æneid* may very well be considered as a religious and political work. To speak plainly: Virgil wrote in the service of the new usurpation on the state; and all that can be said in his vindication, is, that the temper and bent of their constitution at that time were such, that



the reins of the government must have fallen into the hands of some one person or another, who might possibly be less indulgent than Augustus was at that time <sup>r</sup>.

<sup>r</sup> The passages relating to the above particulars are chiefly these :

I. *Æneas was called by the express will of the gods.* This is marked very strongly all the first part of the *Æneid*. The very night Troy is burnt, he is ordered to go and build a city in Italy by the ghosts of Hector and Creüsa, *Æn.* 2. Cassandra had foretold the same often to his father before, *Æn.* 3. 185.

Nunc repeto hæc generi portendere debita nostro :  
Et sæpe Hesperiam, sæpe Italæ regna vocare.

Apollo orders the same, *Æn.* 3. 98. and his domestic gods more expressly, *Æn.* 3. 178.

Mutandæ sedes. Non hæc tibi litora suavit  
Delius aut Cretæ jussit confidere Apollo.  
Est locus Hesperiam Graii cognomine dicunt.---  
Hæ nobis propriæ sedes. Hinc Dardanus auctor, &c.

The same orders are given to him whilst at Carthage by his father's ghost, *Æn.* 4. 351. and lastly by Mercury from Jove himself.

Quid struis, aut qua spe Lybicus teris otia terris?  
Ascanium surgentem et spes hæredis Iuli  
Respice : cui regnum Italicæ Romanaque tellus  
Debentur.---*Æn.* 4. 278.

II. *Æneas was made king by all human rights.* By hereditary right from Dardanus and Jafius, *Æn.* 3. 168.—By right of conquest, *Æn.* 12. 1.—By marriage with the only daughter of king Latinus, *Æn.* 12. 937. and 7. 50.

III. *An uninterrupted succession of kings from him to Romulus.* *Æneas* succeeds *Latinus*. *Æn.* 1. 165. *Iulus* succeeds *Æneas*, *Æn.* 1. 269. his race (therefore called the *Trojan line*, *Æn.* 1. 273.) reign for the next 300 years; then follows *Romulus*, *Æn.* 1. 276. still of that race, as grandson of *Æneas* Sylvius, *Æn.* 6. 778.

Romulus

Romulus Affaraci \* quem sanguinis Ilia mater  
Educat.—Æn. 6. 780. \* Grandfather of Anchises.

Æneas, Latinus, and the kings before him, resided in old Latium, Æn. 7. 38. and 1. 265. Iulus removed the royal seat to Alba, Æn. 1. 271. where it continued till Romulus transferred it to Rome. So that this continued succession is intimated too by Virgil even in the proposition of his poem, where every thing that is said ought to be of the greatest weight. Arma virumque cano, &c.

IV. That Æneas was to reign there for ever. Homer had said (Il. T. 308.) that Æneas and his descendants should be princes for ever, or, in the eastern stile, from generation to generation :

Νοῦ δὲ δὴ Αἰνείας ἔτι Τρῳάσιν ἀναξίη,  
καὶ παῖδες παίδων. —

That this prophecy was much insisted on by Augustus and his favourers, appears from the early care that was taken to alter the reading from Τρῳάσιν to παντράσιν. Agreeably to which, Virgil, in inserting this prophecy, says the Trojan race, or family of Æneas, should reign in Italy, and obtain universal empire :

Hic domus Æneæ cunctis dominabitur oris,  
Et nati natorum, & qui nascentur ab illis.

He uses the same expression even proverbially, Æn. 3. 97.

Dum domus Æneæ capitolii immobile saxum  
Accolet, imperiumque pater Romanus habebit.

There are several other passages to the same purpose.

Externi veniunt generi, qui sanguine nostrum  
Nomen in astra ferent : quorumque ab stirpe nepotes  
Omnia sub pedibus, quā sol utrumque recurrens  
Aspicit Oceanum, vertique regique videbunt.

Faustus's oracle to Latinus, Æn. 7. 101. 1. 285.

V. Julius Cæsar was of this race. Æn. 1. 288.

Nascetur pulchrā Trojanus origine Cæsar  
Imperium Oceano, famam qui terminet astris ;  
Julius, à magno demissum nomen Iulo.

———— Genus qui ducis Olympo,  
Projice tela prior, sanguis meus. —

Anchises of Julius Cæsar, Æn. 6. 836.

Several

Several Roman writers speak of this high descent of Julius Cæsar. Suetonius mentions a funeral oration made by Julius Cæsar over one of his relations, in which were these words: "Amitæ mææ, Juliæ, maternum genus ab-regibus ortum; patrem cum diis immortalibus conjunctum est. Nam ab Anco Martio sunt reges, quo nomine fuit mater; a Venere, Julii: cujus gentis familia nostra est." Suet. in Julio, c. 6.

VI. Augustus *was his heir*. His uncle Julius adopted him for his son and made him his heir. Suet. in Aug. c. 8.

Pope, (in his note, II. 20. 355.) from Neptune's prophecy, that *Æneas should reign over the Trojans for ever*, infers, that *Æneas* never failed to Italy. For Homer, who lived but 250 years after the destruction of Troy, would not have made such a prophecy, had he not known that *Æneas* remained at Troy and reigned there, and his descendants after him. To this it may be replied, that, by the Trojans are meant *Æneas's* followers, who went to Latium with him, and from whom the Romans were descended, according to the opinion of their best historians.

Our author concludes with observing, that as odd a scheme as Virgil's may seem now, it is scarce so odd as the scheme of those among us, who persuaded themselves that an absolute obedience was due to our kings, on their supposed descent from some unknown patriarch: which odd notion had its effect with many, and seems not to have quite lost its influence even in our remembrance. See *Filmer's* Patriarchal Scheme, with *Locke's* Confutation of it.



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